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LANGUAGE AND GRAMMAR

OCTOBER 1902.

Development of the English Language.

By F. K. Sechrist.

IN the early centuries of the Christian era the inhabitants of Britain were under the dominion of Rome, and required the protection of the empire against the aggressions of Teutonic pirates. In the third century the frequent raids of the Teutons made necessary the appointment of a Roman officer, titled Count of the Saxon Shore, whose duty it was to guard the coast from the Wash to Southampton and repel the invaders. When in 411 the Roman forces were withdrawn from the island for service at home, the pillaging expeditions became more frequent, until in 449 the Teutonic tribes, the Angles, Saxons and Jutes, began to come from their homes in northern Germany to make permanent settlements in this coveted land of Britons. In these relations appear for the first time the three races which were to determine the character of the English language as we know it to day.

The Britons, Romans, and Teutons represented three groups of languages. The first spoke a language similar to that spoken in ancient Gaul on the east and Ireland on the west, all belonging to the *Celtic* group, in modern times represented by the Irish, Highland Scotch, Manx, and Cornish. The Romans spoke Latin, whose living representatives are the Italian, French, Spanish and Portuguese. The Angles, Saxons, and Jutes spoke what is generally called Anglo-Saxon, which with the Dutch Flemish forms the Low German branch of the Teutonic family, the other branches being the Scandinavian and the High German. After their conquest of Britain the Anglo-Saxons became the chief permanent factor in the history of the country, and the history of English is the history of the speech of this people, while the foreign influences are to be described chiefly as Latin and Celtic.

When the Anglo-Saxons came to Britain they had an active vocabulary of not over 2000 words. It is said that the number of words found in the literature of the Anglo-Saxon period (449–1066) does not exceed 30,000 words. The Anglo-Saxon grammar had, of all the descendants, made the farthest departure from the parent Teutonic. Going farther back, the Teutonic itself had departed more radically than any of the sister families from the Indo-European parent. The change was from the complex to the simple. For instance, the original Teutonic had lost two of the

eight cases of parent nouns, and the use of two more had become weakened. The Anglo-Saxon retained only four. The modern English *had* served the purposes, in the oldest known Teutonic language, of *habaidedeima* and fourteen other forms nearly all equally cumbrous and difficult. The analytic tendency, the use of separate words instead of prefixes and suffixes to denote relations, had, however, already begun in the Teutonic; it went farther in the Anglo-Saxon than in any other descendant, and modern English is of all languages the least inflected, the simplest of all in its grammar.

Before coming to Britain the Anglo-Saxons had come into contact with the Romans and the Celts on the Continent, but their vocabulary showed slight traces of the fact. When the Anglo-Saxons conquered Britain the Celts generally retreated north and west. There seems to have been but little intermingling of the races in those early days. At least Anglo-Saxon literature does not contain more than twenty words, exclusive of proper names, taken from the Celtic language at that time, and about half of these are Latin derivatives which the Celts had acquired from their Roman conquerors. The relation of the Celts to the English may have been like that of foreign communities to Americans in the United States, where English has considerable influence on the foreign language but is slightly affected in turn.

In the course of time natural conditions marked out the bounds of numerous Anglo-Saxon dialects. It is convenient to speak of four representative ones. These were the West Saxon and the Kentish spoken south of the Thames, the Mercian between the Thames and the Umber, and the Northumbrian, north of the Umber as far as the Firth of Fort. Of these the last was the first to gain the ascendancy, the first to pass from the character of a dialect to that of a language. Northumbrian supremacy in education and literature dates from about the middle of the seventh to the middle of the eighth century. This was due largely to the new ideas introduced through the medium of the Latin language.

In 597 the Roman missionary St. Augustine landed in Kent. Edwin of Northumbria was one of the first Anglo-Saxon kings to embrace the Christian faith. Missionaries from Ireland and Scotland had already carried Latin learning into Northumbria. Their efforts were now re-enforced by the followers of St. Augustine, with the result that Latin and Greek were widely studied and the Northumbrian dialect became a literary language.

One language may affect another in several ways. It may modify its syntax, it may increase its vocabulary, and the influx of foreign ideas may extend the application of the native words,

giving them new and figurative meanings. The Northumbrian syntax remained unaffected, but nearly 400 Latin words became a part of the Anglo-Saxon vocabulary, and the capability of the language was much increased through the literary activity of the Northumbrians.

In the eighth century the schools and libraries of Northumbria became famous in Europe. The Venerable Bede, the most illustrious of all Northumbrian scholars, besides other works, wrote an encyclopedic history of the English Church. Alcuin born about the time of Bede's death and educated at York, attracted scholars from Gaul and Germany and later became Charlemagne's minister of education. In a letter to his royal patron, written in 796, he deplores the lack of the library of "scholastic erudition" in his old home and recommends that "some of our youth be sent thither to collect for us all that is necessary and bring back with them to France the flowers of Britain." It was owing largely to this supremacy of the Angles of Northumbria that the whole country henceforth came to be called *Angle-land,* England.

The very year when Alcuin wrote his letter there appeared a danger which later despoiled England of the "flowers" of intellectual culture. Then for the first time the Norsemen, commonly called Danes in this connection, threatened the east coast of England. They belonged to the Scandinavian branch of the Teutonic family and were heathen and pirates, like the Anglo-Saxons of old. In the course of time there was a repetition of the events of four centuries before another Teutonic invasion. The eastern coast was laid waste and the monasteries of Northumbria, with their libraries, were given to the flames. Like the Anglo-Saxons, the invaders came to stay. They continued to grow in power, especially in the country north of the Thames. In the eleventh century England became the Danish king's "faithful tributary."

The result of the conquest was the downfall of Northumbrian English and a confusion of tongues. From here the standard of English speech passed to the West Saxons, whose King Alfred was strong enough to check the progress of Danish arms south of the Thames. West Saxon remained the standard for the rest of the Anglo-Saxon period. It is in this language that nearly all Anglo-Saxon literature now extant has come down to us. Northumbrian literature is known only in the West Saxon dress.

Another result much more important pertains to the history of English inflections. It is the tendency of all languages to become more and more analytic. Now modern English differs from all others in that it had gone farther than any other in the analytic direction before it became comparatively fixed. This is due

probably as much to the Danish influence as to any other. In these days of established forms words are often clipped of their inflections. Much more in those times without standards the impact of colliding languages would loosen inflections. Danes and Englishmen, in trying to make each other understand, would make sure of the root part of the words, often recognized as common, and let the inflections shift for themselves. In the course of time inflections would become less and less important until many would be dropped entirely. The contact of related languages with common recognizable roots would seem to be more favorable to the development of a simple uninflectional grammar than that of languages not so closely related. Elsewhere in England the conditions favored the loss of inflections. The Wessex literary standard checked and delayed it south of the Thames. But in Northumbria and Mercia, where the Danes had settled, inflectional decay went farthest, and it was here that the dialect developed which in the course of time became the ancestor of our simple modern English. Besides the influence of Danish on English syntax, nearly one hundred new words came into the language from that source.

About the time, roughly speaking, when the Danes (Norsemen) invaded England, they made expeditions into other parts of Europe. Besides other prizes, they took a duchy from Charles the Simple, King of France. Here, as in England, they gave up their language for that of the conquered country, a language almost wholly derived from the Latin. As early as 1002, an English King (Ethelred) formed an alliance by marriage with the Duke of Normandy. This is the date of the beginning of Norman-French influence in England. Ethelred's son Edward surrounded himself with Norman nobles and gave bishoprics to Norman priests. William Edward's second cousin claimed the throne had been promised to him and made war upon Harold as against a usurper. Although after the conquest he rewarded his Norman followers with the spoils of war, he did not try to supplant the English language, as is commonly supposed. He had many grants put into English by his clerks, and it is said he even tried to learn the language himself. Although the Normans spoke a language derived from the Latin, they were a Teutonic race, like the Anglo-Saxons, and their ancestors spoke the same language as the 'Danish' conquerors of England. They had gone abroad, learned a new language, and returned to their kindred race and language.

Norman knights, priests, and merchants followed William to England, and they became the aristocracy of their adopted country. Their language was, of course, the Norman-French. The great majority of the people, including laborers, farmers, and townspeople,

continue to speak the only language they knew. In the course of time the classes began to intermingle. The landholders, bishops, and merchants found it to their advantage to learn the language of the people with whom they had to deal. The lower classes, on the other hand, deemed the use of Norman-French words a mark of refinement. Henry I. is said to have written a book in English; Henry II. understood it, and Edward I. spoke it. By 1180 it was impossible to tell who were Normans and who English. In the reign of Edward III., and during the French wars particularly, it came to be recognized that French was after all a foreign language and that Norman-French spoken in England was only a dialect of that language. In 1362 the speech from the throne was made in English, and the next year it was ordered that the law courts be conducted in English.

With the coming of the Normans all existing speech standards became obsolete. The conquest brought about conditions favorable to the continuance of inflection decay. The last stronghold of many of the old forms was the Wessex literary standard. Wessex popular speech had already departed from that standard. Now there was no English language, only dialects. In the course of time many English words became obsolete and many French words were introduced. Many inflections were dropped and others weakened. French spelling had its influence on the forms of English words. The preposition *of* with its object instead of the genitive came into use as *de* in the French. Also *for to* came into use before infinitives. With the simplifying of syntax increased the facility to domesticate foreign words. After Norman-French words became a part of English, Parisian French, Latin, and words from other languages would not look or sound too strange to be adopted. Thus a large number of words belonging mostly to Roman civilization and culture were made a part of the language.

After the Norman Conquest the West Saxon language became the Southern dialect, the Mercian gave way to the East Midland and north of the Umber was formed the Northern dialect. The East Midland, in which the Danish influence was strong, was comparatively free from inflections, the Southern clinging to old forms preserved by the influence of West Saxon literature. By its geographical position the East Midland would naturally have more characteristics in common with the others than either the Northern or the Southern. Besides, London and the Universities of Oxford and Cambridge were situated within East Midland territory. London, however, being on the Southern border of the district, had a Southern coloring in its dialect. Chaucer's language, which was the language of the Court of London, the King's English, has this

same coloring. In Chaucer's time the East Midland dialect became the standard of literature, which it remains to this day. The Northern dialect remains in the poems of Burns, is spoken at present in Scotland and in the northern counties of England; the Southern is spoken in the counties south of the Thames as of yore, and literary use is made of it in Barnes's Poems of Rural Life.

As we have seen, Chaucer's standard was a Southern form of East Midland. No great writer followed to maintain this standard, and it came to be modified in the fifteenth century by the influence of writers who used a Northern form of East Midland and thus approached more closely modern English. The author of the Ormulum was of this district, and he wrote a language as simple as Chaucer's two centuries before Chaucer. Wycliffe had written his version in a Southern form of East Midland; Purvey revised this work to make it conform more closely to the popular speech of the north. This simple vernacular was still more firmly fixed by Tyndale and by his successors in the authorized version of the Bible. The language of the sacred book, with other than literary purposes, has impressed itself on the race as could no other. In the fifteenth century many of the Chaucerian inflections were dropped. The Danish words *they*, *there*, *them* (used by Orm about 1200) took the place of *hi*, *her*, *hem*, the corresponding Southern forms used by Chaucer. Other instances of the survival of Danish forms might be mentioned. The introduction of printing and Caxton's choice of the East Midland in its Northern form was the final event in its establishment.

Although after the conquest so many words of Latin derivation were added to the language as to give its vocabulary the appearance of a Romance tongue, the genius of the Anglo-Saxon was preserved. The English language survived the second conquest with increased capabilities. It had now added to a simple and flexible syntax a Romance vocabulary sufficient to give ready access to the influences of the classical renaissance. It now became the capable instrument of the world's greatest poet.

Although the introduction of printing tended to make the standard English forms current, it did not prevent development and change. Since the 16th century there have been many changes in vocabulary and pronunciation. The language continues to live, grow and change. The vocabulary has increased to more than 240,000 words. Although it contains many more foreign than native words, yet of all the words in any specimens of literature from about seventy per cent. to ninety-five per cent. are of native origin. The growth of scientific knowledge and the extension of commerce continue to add new words to the vocabulary from all parts of the world. In the English language can be read the character of the race and the spirit of its institutions. From the dialect of a few barbarous tribes English has become the standard speech of the world's greatest nations.

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Stories: "The Walnut Tree," "The Bramble Bush and the Lambs," in "Morning Talks," S. E. Wiltse; "Baby Bud's Winter Clothes," "The Kind Old Oak," in "In the Child's World;" "In the Heart of the Woods," M. Sangster.

Poetry: "Kitten and the Falling Leaves," by Wordsworth; "October's Party," "How the Leaves Came Down," "What the Winds Bring," "The Four Winds," in "In the Child's World," and "What the Wind Says," Eugene Field.

November: Thanksgiving; the first Thanksgiving; thankfulness, the underlying thought; loving and giving; the bare woods, winter, Jack Frost, ice, the stars; preparation for winter; birds have gone, why? fruit has been gathered in, why? the farmers have well-stored bins; time to heat our rooms now, why? preparation for winter by man, by animals, by nature; twilight; current events; Thanksgiving Day.

Stories: "In the Child's World" has "How Patty Gave Thanks"

and "The Thrifty Squirrels;" Legend of the Poplar Tree," by Flora Cooke.

Poetry: "Over the River," Lovejoy's "Nature in Verse;" "Father, We Thank Thee," Emerson; "Leaves at Play," F. D. Sherman; "Down to Sleep," H. H. Jackson.

Favorite memory gem:

"It is loving and giving
That makes life worth living.
It is loving and giving
That makes life a song."

DECEMBER: Our Christmas, Christmas in other lands, Christmas trees, child's experience of Christmas festivities; underlying thought, "it is more blessed to give than to receive;" talk on the moon; current events.

Stories: "The Fir Tree," "The Little Match-Girl," in Andersen's "Fairy Tales;" "The Christmas Tree in the Barn," in "In the Child's World; story of Whittier's "Little Red Riding Hood."

Poetry: As a recitation, "A Wonderful Tree," Walker and Jenks; "Santa Claus and the Mouse," in "In the Child's World;" "The Snow Bird," in "Little Folk Lyrics," F. Dempster Sherman; "Tiny Little Snowflakes," in Lovejoy's "Nature in Verse;" "Hang Up the Baby's Stocking," "Jingle Bells," "Christmas," "To Santa Claus Town," in "Hours with Nature."

JANUARY: The new year, an all-year story, child's birthday, birthday of the new year, the earth with its snowy covering, the cold weather, the child of the north, the Eskimo boy; current events.

Stories: "The Snowflake Story," Hans Andersen: "A Story for Willie Winkle," S. Wiltse.

Poetry: "Oh, I Am the Little New Year," in Lovejoy's "Nature in Verse;" "Stars and Daisies," F. D. Sherman; "Bed in Summer," R. L. Stevenson.

SUGGESTIVE LIST—FIRST YEAR. FIRST HALF—SPRING TERM.

FEBRUARY: Many talks based on the nature work, St. Valentine's Day, nesting and mating of birds, kindness to animals, current events, Lincoln, Washington, flag studies.

Stories: "George Washington," in "Story Hour," K. D. Wiggin; "Philip's Valentine" and "A True Pigeon Story," in "In the Child's World;" "George Washington and Lincoln," in "Hours with Nature."

Poetry: "The Flag," "Washington," Finch Pinner; "The

Soldier Boy" and "Our Flag," in "Hours with Nature;" "Hurrah for the Flag," in Lovejoy's "Nature in Verse."

MARCH: The weather, winds, awakening of spring, spring's helpers, steam, steamboats, Robert Fulton, trees, sap, sap of the maple sugar tree, sugar making, pussy willow, seeds, buds.

Stories: "The Maple Tree's Surprise," "The North Wind at Play," in "In The Child's World;" "The Wind and the Sun," Æsop; "The Conceited Apple Branch," Grimm; "The Maple Tree's Children," Cyr's "Fourth Reader."

Poems: "The Four Winds," "Hiawatha;" "The Pussy-willow," "Sweet and Low," "Spring Song" and "The Four Winds," in Lovejoy's "Nature in Verse;" "The Bag of Winds," in "In the Child's World;" "The Wind," Stevenson; "The Sap Has Begun to Flow," to be read from Smith's "Songs for Little Children."

APRIL: The rain, fog, dew, showers, the sun, sunbeam, sunrise, sunset, rainbow; farmer and a series of barnyard talks; Easter, return of birds, springing up of flowers, awakening life, nests, water and its uses; current events, Grant, Franklin, Cary sisters.

Stories: "The Life of a Bean," by Bass; "The Farmer and the Birds," in "In the Child's World;" "Jack and the Beanstalk,"

Poetry: In Lovejoy's "Nature in Verse" are, "If I were a Sunbeam," "Little Raindrops," "Wynken, Blynken and Nod," "Twinkle, Twinkle, Little Star;" "The Great Brown House," to be read from Eleanor Smith's "Song Book;" "A Fairy Story," from "Little Folk Lyrics;" by Sherman, "The Sun's Travels;" by Robert L. Stevenson, "Hiawatha's Rainbow."

MAY: May day, moving day, buds, bird day, plants, farmer, gardener, living ploughs, bees, ants, flowers, "Hiawatha," soldiers, sailors, flags; current events, Arbor Day, Memorial Day.

Stories: "The Story of the Bears," "The Nest of Many Colors," "The Little Hero of Haarlem," in "In the Child's World;" "Legend of the Cowslip," S. E. Wiltse; "The Pea Blossom," Hans C. Andersen; the landing of the Pilgrims, in connection with the "First May Flower" seen here; "The Trailing Arbutus."

Poems: "The Little Morning Glory," in "Hours with Nature,;' "The Brown Thrush," "The Lilac," in Lovejoy's "Nature in Verse;" "Piccola," Cecilia Thaxter; "The Return of the Birds," Bryant; "Little Bird," Tennyson.

The words of a song have become a favorite and popular introduction to May talks.

JUNE: The month of roses, June walks, out-door games, the weather, length of days, flower talks, vacation, seashore, sand,

shells, pebbles, Florence Nightingale, current events, flag day, history of the flag, short account of Francis Scott Key and the "Star Spangled Banner."

Stories: "The Daisy and the Lark," Andersen; "Ceres," "The Green House with Gold Nails," S. E. Wiltse; "Such a Beauty," in "The Child's World;" "King Solomon and the Clover;" Cooke's "Myths." "The Violet," in "All the Year Round," Part III.; "The Blue Bell," in "Little Flower Lyrics."

Poetry: "Good Morning, Merry Sunshine;" "Lily Bell," "Pansy Song," "Forget-Me-Not," "The Busy Bee," in Lovejoy's "Nature in Verse;" "Where Do All the Daisies Go?" in "Child's Song Book."

Conversations founded upon tales and stories told or read to the pupils.

The telling of the story is the main thing. So much lies in the art of story telling. Every teacher should cultivate this art.

The teacher must feel that which she tells. Her picture story must be so real, so true, that the child in his intense interest forgets his surroundings and becomes the living factor of the story.

Stories should be short, simple, interesting, entertaining, instructive and elevating. The teacher should have at her command stories that deal with the highest motives; those that give the child ideals; those that encourage a love for the good, the true and the beautiful.

Stories that tell of deeds of valor, of courage, of unselfishness, of kindness, of sympathy, of nobility of character, of truthfulness, of righteousness and of obedience.

The story teller must be so skillful in the art of telling the story that it will appeal to its listeners; the moral must be brought in incidentally but effectively. Stories to strengthen the imaginative powers are of great value. Stories should be told in such a way that there is no inattention. Teachers ofttimes repeat. Make the child to understand if he does not listen to the first telling, the story will not be repeated.

Story Land for Primary Grades.

Fables teach morals. They are interesting and instructive. They stimulate the imagination. They speak of animals and their characteristics. They contain good language.

The teacher must use her discretion in the choice of fables to be told or read. She may wisely refer to "A Child's Version of Æsop's Fables," arranged by Stickney.

Can we have more delightful fairy tales than those told by the

brothers Grimm? Do we not enjoy those of Hans Christian Andersen? These tales are a source of true delight to the child.

"In the Child's World," by Emilie Poulsson; "Morning Talks," by Sarah Wilke;" "The Seven Little Sisters," by Jane Andrews, contain instructive and delightful tales.

For stories relating to the moon and the stars let us consult "Stories of Starland," by Mary Proctor. For science stories let us go to the "Fairy Land of Science," by Arabella Buckley. With our nature studies let us take myths. Most of the myths deal with natural phenomena. For our nursery rhymes let us go to dear old "Mother Goose." Here the teacher must be wise in her selection. Let her choose only those rhymes that she knows will be proper food for the child; not a rhyme that will applaud theft or show greediness or cruelty.

Wonder stories claim their part. Have they not been handed down to us from the times of the Grecian and Roman heroes? Stories abounding in actions of bravery, of manliness and of respect for government.

Nathaniel Hawthorne gives us some old-time favorites in his "Wonder Book" and in "Tanglewood Tales."

Historical stories and biographies lead us to talks of Columbus and his discovery of America. Then we have Cartier exploring the St. Lawrence River. For the early history of the Colonies we have good histories galore. How interesting the stories of the Colonial children are!

John Smith gives us opportunity for a good biography: George Washington, Lafayette, who came to our country to help Washington fight for us, Benjamin Franklin, Abraham Lincoln, Robert Fulton and William McKinley are interesting studies.

The Indian troubles and the traits of war with the Indians furnish good material. How the Indians lived is an entertaining and instructive topic.

One part of the work in the primary grades calls for conversation upon children's classics and upon historical stories and biographies.

What are we to consider as the classics? Those books that have been so well liked and so widely read, that seem to have been handed down fro generation to generation, are classics.

"Æsop's Fables," "Grimm's Fairy Tales," "Mother Goose Nursery Rhymes," "The Greek Stories," "The Wonder Tales," "The Water Babies," Alice in Wonderland," "Through the Looking Glass," "Robinson Crusoe," "Swiss Family Robinson," "The Story of the Iliad," and "The Story of the Odyssey" are a few of the classics.

These are some of the stories with which the children wish to be familiar, for constantly reference is made to them.

The discoverer, the explorer, the leader, the president, the statesman and the inventor has his place in story land.

The poet comes with the history of Hiawatha, the little Indian boy. This story is told in poetry. By whom told? The poet Longfellow.

The artist comes with picture study. Perhaps the chosen picture is Baby Stuart. Who made the picture? The artist Van Dyck is introduced.

If we go across the sea we call on Agoonack, the Eskimo child living in the cold country, in the house made of snow and ice.

We become interested in how Agoonack is clothed, how she amuses herself, by whom the sleds are drawn and how the Eskimo hunts and fishes.

In Greece we meet Cleon in his dress of linen. He is taught to run, to wrestle, to race, for when he is grown he must take part in the olympic games.

Darius, the Persian boy, in his home in Babylon. Babylon, with its high walls, its gates in the walls, its palaces, its temples and date trees.

Darius was taught to ride, to shoot with a bow and arrow and, among other things, to tell the truth.

Kablu, the Aryan boy, in his house built of logs, at an early age is made to tend the cows, the sheep and the goats.

His clothing is made of woven cloth. He must be on the alert that no cow, no sheep, no goat goes astray.

He may not be found, like "Our Little Boy Blue," under the haycock fast asleep.

No lapse of time will ever efface the unalloyed joy the child experiences in reading for himself the stories he has been made familiar with, ere he was able to read.

Story land, with its attractions, paves the way for the desire for literature.

The aim of all language work is to increase the child's vocabulary. Thus we give him the power to express his thoughts.

Oral reproductions of stories are a great aid in language. We know that thoughts are framed in sentences. Oral expression comes with familiarity.

The child should hear good language. Ear familiarity is a great helper in the language work. Imitation in children is proverbial. How important it is for the child to hear correct forms; ere he is aware he uses the good language.

It is not wise in the reproduction of a story to interrupt the recital to correct some form of expression.

If we interrupt for corrections we sacrifice originality.

Let us note the errors and at some future time devote time to correction. Ask for a better mode of expressing the same thought. The idioms of a language become familiar to the child when he hears them again and again in an oft repeated story.

Let the child express some scene. Read him a description of a similar scene from some good poem. Let him judge which is the better expressed. He will soon ask for the poet's description. He will recognize a difference between his style and the poet's. How he will long for the poet's power!

Apt questions often bring good results.

A study of "The Anxious Leaf." First the story is read as a whole. By questions we gain complete statements to the following:

What did the leaf see? Color of the leaves?

What did the leaf say to the tree? What did the tree say?

What did the leaf wish? What happened then?

When it saw the branches of the tree what did it say?

What did the branches say? What came along? What did the wind do? How did the leaf look when it was whirling? What happened when it fell? Did it awake?

Conversation upon pictures has been added to the topics for the second half of the first year.

Suggestive list: "The Cat Family," "Adam," "Feeding Her Birds," Millet; "Mother and Child," Mme. LeBrun; "Baby Stuart," Van Dyck; "Can't You Talk?" Holmes; "A Helping Hand," Renouf; "Mother Love," as typified in any picture of "The Madonna."

Let us take "The Madonna." That subject appeals to the child, who, as a new scholar, enters the school-room, where his environments are so different from those at home.

Pictures make strong impressions. In this particular subject we impress upon the child the tender, the loving, the heartfelt devotion the mother has for the child.

For the timid child, a welcome awaits him in his new surroundings, in the loving presence of "The Madonna." The Mother Love appeals to him. There he looks for love, for sympathy, for protection.

He feels the power of silent devotion, and at some time he will give oral expression to some thought predominating.

A little youngster was once heard saying: "Course I am good in school. How can I be bad with that sweet, dear mother looking at me all of the time?"

Question the children as to what they like in the picture, why they like it, what kind of a face the mother has. Does she not remind us of our dear mother at home, who has a sweet face, a kind look, a protecting arm? Children can be taught to centralize. A child must be trained to study a picture in a way that he gets the best in that picture.

Train the child how to describe what he sees; question him so that the relation of the parts will be gained, that the artist's thought will be reached, that he will express himself to the best of his ability. Each step well taken is an aid to language work as well as a gain in picture study.

Much attention given to oral expression makes written expression when called for easier to get. There is a sub-heading for the grade work—copying easy words and sentences.

Nature study may call for a lesson on the caterpillar. Orally these statements have been given. The caterpillar can crawl. The caterpillar can spin. It spins a cocoon. It goes to sleep in a cocoon. Some day it awakes. When it awakes, it is a butterfly.

Let the child choose the story he wishes to copy. Children are apt to copy their own contributions. In this work we do not look for correct formation of letters, we look for the attempt that has been made in copying and we encourage the effort.

For change in ways of expression the following lesson was tried in a 1-A grade:

Tom, clean the board. What did you do, Tom?

I cleaned the board.

What was done to the board, Tom?

The board was cleaned by me.

Shut the door, James. What did you do, James?

I shut the door.

What was done to the door, James?

The door was shut by me.

Many of these sentences, first given in the active voice, were changed by the child who performed the action to the passive voice.

Each question asked was answered by a complete statement. "Variety is the spice of life." The variety of the expression delighted the child. Soon he was eager to do all the work. Give a statement in the active voice, ask himself the question, answer it with a change to the passive. It is not a difficult matter to make the child become a leader. We are frequently to blame, if he is a lea-

Language Work in the Second Year.

By Martha Adler.

WHY so much more is expected of the child in his second year of school than during the first year is a query none the less difficult to answer because it is actual.

The mistakes which seem natural and almost cunning in the child of the first year assume a very different aspect in the second year. The answers of the pupil in his first year are always more or less of a pleasurable surprise—"that the small head should hold so much"—but in the second year this gives place to quite a different feeling. Mistakes are no longer quite so cunning, and the pleasure in finding they know so much is more often a feeling of disappointment that they know so little. A degree of maturity, wholly incommensurate with the training he has had is looked for, and we wonder why, having crossed the threshold of first year work, we do not have a real grown up, second year pupil.

With the second year work the real "drawing in" process is begun; the tangled mass of facts in the child's mind must be ordered. More formal work must be begun—content must not be lessened, but with content must go form. Knowledge must be more definite, oral expression fluent and correct, and even some degree of accuracy in written work are the points to be kept constantly in view in the work of the second year.

To cultivate facility in expression, particular attention must be given to the conversation lesson. If the conversation lessons of the first year have been properly conducted, many of the children will have quite a readiness of speech—inclined to be somewhat prattling. What must be especially emphasized now is a more ordered manner of speech and more correct use of language. The power of connected narration or description, with careful and orderly arrangement, results from story-telling.

As a contribution to the language lesson, the story forms so essential a part that a most important consideration should be given it.

To get independent reproduction, with little assistance and suggestion from the teacher, and from a large proportion of the class, is a most difficult task.

Select anecdotes and stories which recite something *interesting*, tell them simply, naturally, and with a spirit which shows you are yourself interested in them, and you have solved half the problem.

Read "Jane Mitchell's School" and note how Miss Mitchell tells a story. Do you wonder that her spirit of enthusiasm was infectious, and that through imitation the children copied spirit, manner, and were given inspired to finest, free expression?

I would emphasize, further, the fact that the story be simple, if you look for good reproduction. A story, interesting in itself, but introducing too many incidents, becomes a most laborious task in reproduction. As typical of this I would cite the "Pied Piper of Hamelin" (in prose form). This was used in a second year class, and though it awakened a profound interest, it proved very difficult in reproduction, as the sequence is too prolonged. When stories of this type are used at all, they should be told in sections on succeeding days, and the parts reproduced as such. It would seem preferable, however, to reserve the long and difficult stories for rare occasions, and make the simple story the usual in the second year.

Given a good simple story as a starting point, and a thoroughly enthusiastic, sympathetic spirit in the telling, the next point to be emphasized is orderly arrangement.

If a stenographer were to take down, verbatim, our stories, as we tell them to a class, we would be surprised to find the repetition and occasional lack of good logical sequence. In our efforts to emphasize certain points, we are inclined to repeat again and again, and to introduce irrelevant matter;—it is to this that we may attribute much of the illogical reproduction. To omit all embellishment and mention of detail would be to rob the story of its chief charm to the child, yet to keep this same detail subordinate to the main topics is a most essential point. It is not enough merely to *know* a story as a preparation for a reproduction lesson we must be sure we can *tell* the story simply, clearly and in an *orderly way;* before we begin the lesson.

To secure good reproduction, especially in the introductory lessons, the use of a well-arranged series of questions is of great assistance. The questions should be suggestive of sequence of time rather than of fact, and should be gradually replaced by topics—thus leading the way to paragraphing.

The proper use of the story, therefore, offers one of the best opportunities for good training in language work in the second year, for "the narrative of some kind is the earliest form in which the mind finds enduring expression through language."

When enthusiasm in stories has been well aroused, the poem will be likely to share in the spirit. Read the poem, or tell the poem as a story, and if it expresses feelings or sentiments which the pupil can appreciate, monotonous or sing-song recitation will not trouble you. Then give your poem a setting. Con-

sider for a moment the stanza from Jean Ingelow's "Seven Times One":—

"O moon, have you done something wrong in Heaven
That God has hidden your face?
I hope if you have, you will soon be forgiven,
And shine again in your place."

Imagine you are looking at the moon. What covers the moon's face? How do you know the moon is still there? When do you hide your face! Why do you feel ashamed? Why do you hope the moon will soon be forgiven? Has she really done wrong? etc., etc.

The enthusiasm which a series of good questions will arouse will do more to make the pupils enjoy, appreciate and give good recitation than ten repetitions of a high emphasis given by the teacher, but which never can be well copied by the class because they do not feel the spirit. So I would advise a little preparation of the poem to be taught, so that both teacher and pupil may be imbued with the spirit and thought of the poem before trying to recite it.

It is better, too, to have individuals repeat the lines than to have the class repeat in teaching the poem.

Take a stanza from Miss Cary's "Chicken's Mistake," say to the class: I shall read you what the little chicken said—' If ducks can swim there, why can't I?" etc. Who can repeat just what the chicken said? Say it just as he did. This secures better attention on the part of the class, and when all are asked to repeat, if class recitation is desired, you will get *class recitation*, from a large proportion of the class at least, and not a recitation from a few leaders and an occasional echo from the rest.

The thorough appreciation and assimilation of poems and gems should give to the child many good sentence types, and should aid materially in the oral work.

The written language work of the second year affords many opportunities for the drawing-in process, and more orderly arrangement of work. The "capital" and "period" which were copied because they were "there" in the first year now have a reason for being "there." The many excellent books on language give abundant exercises in introducing the more formal points. Any one of these, when followed systematically and understandingly, will produce excellent results. Teaching in language may be as simple and definite as arithmetic, if desired results are clearly comprehended by the teacher, and the work is done with a view to securing definite knowledge and special training.

Language Work in the Third Year.

By Ida K. Jennie

BEGIN the course in language for this grade by placing on each child's desk one of the tiny Perry pictures (fifty for twenty-five cents). "Can't you talk?" is an interesting one. Tell the children that you are going to write a story on the blackboard from what they tell you about the picture, after which they may copy the story on paper and paste the picture at the top. In this way the children's own statements may be used for a writing lesson; their questions, too, or the teacher's, may also be used, and the period and interrogation point thus be taught incidentally.

A lesson of this kind will put teacher and pupils on a pleasant footing, and though the gift of the picture may savor of catering to the acquisitive instinct in children, yet if it subserve its purpose and lead the children to talk freely to their new teacher, it is worth while.

Let us suppose that there are one hundred and fifty words to be selected from the reader for spelling, and the same number of words in series, i. e., words that contain a common phonetic element, as gain, rain, chain; paw, saw, law; call, tall, mall; ties, cries, tries, etc.; this will make at least three hundred words to be learned in the five months. Consequently there must be some plan of division, and all the work in language might be based upon these words.

There are twenty weeks in a term, but leaving some time for review, and allowing for holidays, the required work could be distributed over fifteen weeks, allowing for daily written lessons of twenty minutes each, and daily oral lessons of fifteen minutes each, the time prescribed for language and spelling being three hours and a quarter a week.

Teach ten new spelling words each week. Use them in the writing of statements and questions, using the period and interrogation point as terminal points. The capitalization of the word, I, of the names of persons, and of cities and streets are to be taught incidentally. Memorize and recite, *at least*, four lines of the following selections each week.

Have two of these new words written in statements and questions each day. On Mondays, write one of the model compositions given hereafter from copy; on Tuesdays, write the same from dictation; on Wednesdays, write the same from memory; on Thursdays, write from questions or topics one of the list of stories outlined—these stories to be read or told to the pupils; on Fridays,

write from dictation sentences and short paragraphs containing words previously studied.

Have the written statements and questions and the recitation of memory selections in the morning lesson of twenty minutes. Have the completing of sentences and the correct using of the irregular verbs *is* and *are*, *was* and *were*, *has* and *have*, and the commonly used parts of *do*, *see* and *go*, in the morning also, using ten minutes for the written work, five minutes for the memory work, and five minutes for the work in grammar which is to be learned from the blackboard, the teacher having it ready there before the lesson begins. The afternoon lesson of fifteen minutes can thus be devoted to the work in composition and dictation. The composition on stories to be written from questions or topics may require five minutes more for the reading or telling of the story and putting questions on the blackboard, which makes the time allowed for the week exactly right.

If practicable, let the children keep a note-book which shall contain the list of new words taught, and possibly the memory gems. This book will be useful for home study, which should be merely in the nature of a review, supplementing the work of the class-room; moreover, the keeping of the book will inculcate habits of method and neatness, and serve as a convenient means of review during the last month of the term.

List of spelling words from second reader:

1. petals	2. friend	3. limbs	4. tease	5. straight
6. chicken	7. salad	8. kitchen	9. smiled	10. sunny
11. course	12. beggar	13. speech	14. song	15. dishes
16. folks	17. native	18. thumb	19. cannon	20. stream

The spelling words should be taken from the reader in the order in which they occur and should precede the reading lesson, thus simplifying that lesson.

A sample of this lesson in written spelling follows:

petals { How many petals has the wild rose?
This rose has five petals.

friend { Is Mary your friend?
Tell Mary to count the petals.

limbs { The tree has many limbs.
Are the limbs large?

tease { Do not tease your friend.
Does your friend tease you?

MEMORY SELECTIONS.

"Seven Times One," by Jean Ingelow. 16 lines.

Take one stanza a week and completes the poem in nine weeks.

"My Bed is a Boat," by Stevenson. 16 lines.

One stanza a week. This completes the memory work for the term. If any teacher would prefer to have one of the memory selections prose instead of poetry, a paragraph from "Squirrels and Other Fur-Bearers," by John Burroughs, might be substituted.

One of Æsop's fables or a paragraph from "The Youth's Companion" or "The St. Nicholas Magazine" would be suitable also.

MODEL COMPOSITIONS.

The Sheep: The sheep is one of our best friends. She gives us her wool to keep us warm.

The farmer keeps his sheep in the pasture in summer. They eat the green grass and drink water from the brook.

II. Our Flag (pictures):

I love the name of Washington,
I love my country, too;
I love the flag, the dear old flag,
Of red and white and blue.

III. Bees: Bees live in hives. They get honey from the flowers and make cells to put it in. These cells are made of wax. Bees are hard workers. Are you as busy as a bee?

IV. Fishes: All fishes live in water. The codfish is a big one but the minnow is little. Fishes are covered with scales. Their fins help them to swim.

V. Summer Days: Little children like summer. They play under the trees and pick flowers. They make a chain of daisies. Then they eat and have an outing.

VI. Spring Time: Spring comes after winter. We watch the grass growing green and the buds coming on the trees. We know the leaves will soon come and, after a while, the blossoms. I love the spring of the year. It makes me glad.

VII. Flags of Other Nations: The English flag is red, blue, and white. The red forms a cross. The French flag is blue, white, and red in vertical stripes. The German flag is black, white, and red in horizontal stripes. (Show pictures.

VIII. A Picture: Show Herring's picture of "Pharaoh's Horses." These are horses' heads. How pretty they are! They look so wise. Their eyes look kind. I see their manes and their

ears. I like the one in the middle best. The one near me does not look so gentle.

IX. The Sky: In the day time the sun is in the sky. At night, the moon and stars are there.

Twinkle, twinkle, little star!
How I wonder what you are,
Up above the world so high,
Like a diamond in the sky!

X. Tea is made from leaves of a plant which grows in China and Japan. It is an evergreen bush and grows from three to eight feet tall. It has many leaves and large, white flowers.

XI. Salt: Salt does not grow. It is like a rock and is found in the ground. There are salt mines in many parts of the world. Salt is also taken from the salt water of the sea.

XII. Some things that grow: Coffee is made from berries which grow on an evergreen tree. Rice is a kind of grass. At the top of the stalk there is a cluster of the rice. Sugar comes from the sugar cane, which grows in warm countries.

XIII. The Elephant: The elephant is very big and clumsy. He has large teeth called tusks. From these teeth we get ivory. The best ivory comes from Africa.

XIV. Leather: The skins of horses and cows and other animals are turned into leather. Our shoes are made of leather. Bags, too, and pocketbooks are made of leather.

XV. Brick: We live in a brick house. Bricks are made of clay. They have to be baked. I have been in a brick yard and I have watched the men mix the clay with water.

Stories Read or Told to the Pupils.

I. King Midas: King Midas loved gold better than anything else. A fairy told him that he might wish for something and he should have it. Of course he wished for gold. He wished that everything he touched might turn to gold; and so it happened. He touched a flower; it changed to solid gold. He touched an apple; it changed to gold. He tried to drink some water but it changed to gold. At last he laid his hand on his little girl's head and she changed to gold. He wept bitterly and his tears of sorrow fell on his little girl's head, and she became his own little girl once more.

Questions: What did King Midas wish? Tell some of the things he touched and what happened? How did he feel about his little girl? How did she become his own little girl again?

II. The Rainbow: It had been raining but now the sun came out, and I looked up in the sky and there I saw the beautiful bow with its red, orange, yellow, green, blue and violet. As I

kept looking. I saw another one come, too, and I wished they would stay there always. I once saw the rainbow below me in the spray made by the Niagara Falls. The sun shone through the drops of water and made a beautiful circle of colors.

Questions. What happens sometimes after it has been raining? Can you name the colors of the rainbow? What makes the pretty colors? Can you tell any story about the rainbow?

III. Japan: Japan is the name of a country. It is many thousand miles from here. Some of its people come here to live. They are called Japanese. The Japanese make many pretty things, such as cups and saucers, fans, dolls, parasols and toys. We buy many of these things.

Questions. Where is Japan? Who live there? Tell some things that they make and which we buy.

IV. Water Birds: Have you ever seen a swan? It has a long, graceful neck. It lives in the water. It is as white as snow. Ducks and geese are cousins of the swan. They can all swim and fly.

Questions. What does a swan look like? Where does it live? What relations has it? What can they all do?

V. Read "Autumn Leaves":

"Come, little leaves," said the wind one day—
Come o'er the méadow with me and play;
Put on your dresses of red and gold—
Summer is gone and the days grow cold.
Soon as the leaves heard the wind's loud call,
Down they came fluttering, one and all;
Over the brown fields they danced and flew,
Singing the soft little songs that they knew.

Questions. What did the wind say to the leaves one day? What kind of dresses did he tell them to put on? Why? What did the leaves do when they heard the wind's loud call? How did they show they were happy?

VI. Read Æsop's fable of "The Fox and the Stork."

Questions. When the fox invited the stork to dinner upon what did he serve the soup? Could the stork eat the thin soup? Why not? How did the stork treat the fox when he came to dine with her? Could the fox eat anything? Do you think it served him right?

VII. Tell a story about a squirrel—a beautiful gray squirrel, sitting on the bough of a tree, and holding an acorn in his paws. His long, bushy tail was as broad as his back, curling up at the end. He nibbled the acorn with his sharp teeth. Have answers written

to the following questions: Where have you seen squirrels? What was their color? What were they doing? What is a squirrel's food? What do you know about his teeth?

VIII. Longfellow: Show a picture of the poet. Tell a little about his life. Born in Portland in 1807. He was always a good boy—kind and loving. He went to school and learned a great deal, and then he began to write beautiful poems for us to read, and people all over the world read them now that he is dead, and will for years to come. Perhaps the children know one of his poems—"The Children's Hour," or "The Village Blacksmith." Let them repeat it.

Questions: Where and when was Longfellow born? What kind of boy was he? What did he do at school? What did he do after he left school? Can you tell the name of one of his poems?

IX. Read or tell the story of the Wind and the Sun. They had a quarrel. Each said he was stronger than the other. They agreed to try their strength upon a man who walked on the road; whoever could make him take his cloak off first would be the stronger. The wind blew harder and harder and the man drew his cloak closer about him. The Sun sent his warm rays down until the man had to unfasten his cloak, then throw it back, and finally take it off.

Questions: Why did the wind and the sun quarrel? What did they decide to do to test their strenth? What did the man do when the wind blew? What did he do when the sun shone?

X. Furs: Read. Fur is a name given to the fine, hairy covering of certain animals. The animals which produce the finest fur are found in cold countries. The best known fur-bearing animals are the seal, beaver, sable, fox, mink and ermine. Talk of seal-skin jackets, muffs of sable or fox, the king's robe of ermine, etc.

Questions or Topics: What is fur? Where are the best fur-bearing animals found? Name some of them.

XI. Wood: We get wood from the trees which grow in the forest. There are many different kinds of trees, such as the oak, the wood of which is very tough and strong; the walnut, which has a handsome wood, out of which furniture is made; the maple, which has a beautifully grained and marked wood; and the pine, which is next to the oak in usefulness.

Questions or Topics: Wood: where obtained? Three or four kinds? Describe each kind.

XII. Flowers. Read. Wherever you see a bright flower, you may be quite sure that the bees or some other insect will come and carry its pollen away. Snowdrops, hanging their white heads

among the green leaves, the showy poppy, the yellow dandelion, and the modest violet, all these are visited by insects. Show the flowers or pictures of them.

Questions: Why are flowers bright-colored? What do the bees carry away? What is this for? Name some pretty flowers that are visited by insects.

XIII. Leaves: Tell a story about collecting various kinds of leaves and pressing them in a scrap-book in order—shade-tree leaves by themselves, fruit-tree leaves by themselves, nut-tree leaves by themselves, etc.

Questions: Have you collected many leaves? Where do you find them? Mention some of each kind you have.

XIV. Seeds: Read. Every apple holds some little seeds, from which new apple trees may grow. What is true of the apple-tree is true of other plants and trees. The plant lives to bear fruit. The fruit is that part of the plant which holds its seeds.

Questions: What does every apple hold? What are the seeds for? What does a plant live for? What part of the plant is the fruit?

XV. The Root of the Bean: Read. This bean root looks like a tree. It has many threads, some quite thick, others very thin. From these threads grow a quantity of fine hairs. The root holds the plant fast in the ground. Its threads are like fingers, which hold on to the earth.

Questions: What does the root of the bean look like? What grows from these roots? What is the root for? What do the threads look like?

Examples of the work in completing sentences and using irregular verbs: Use is or are. The pear —— sweet. The pears —— sweet. The girl —— sick. The boys —— well. The girls and boys —— —— . Pears and peaches —— —— . John —— good. —— Harry good? Mary —— —— . —— Jenny —— ? Mary and Jenny —— —— . —— is a good boy. —— is pretty. —— her hands —— are sweet.

Conversation in the Primary Grade—Observation of the Weather in the Third Year.

By Anna M. Ettinger.

CONVERSATION is a most important factor in the primary curriculum. Its value as the foundation of grammar is very often underestimated.

In the construction of sentences, the child in the primary grade is not given any fixed rules for rejecting some words and selecting others. He is simply told that the word he has used is incorrect, and this explanation is adequate. Improper forms are so impressed on the child's mind by daily usage that it requires untiring effort and strictest vigilance to make a still deeper impression of the proper form. Efficiency in using good English may be acquired by habit, rather than by any knowledge of rules.

Every lesson, to a certain extent, is a language lesson, but in subjects set aside particularly for conversation a definite set of questions should be prepared. Nature study supplies an abundance of material from which topics may be selected, and the child's natural desire to talk cannot fail to achieve the desired results.

Conversation aims not alone to secure correct expression of thought, but also to incite and encourage further investigation of the subjects considered.

Methods of conducting the lessons may vary, but in every case the children should do the talking. Sympathy is a potent charm in securing attention and winning confidence; then it only requires the wise and timely interrogations of the teacher to awaken to consciousness the thoughts that lie dormant in the little minds.

Conversations on "Observations of the Weather" are begun as early as 1 B, and continue throughout the following grades. It is well to give these lessons while nature supplies the material. The children will be more interested in a conversation on rain when the rain is really falling.

Not long ago, in the course of a reading lesson, the room suddenly darkened and the rain beat in torrents against the window panes. (The teacher had given a series of lessons on the forms of water, and here was her opportunity to ascertain how much had been assimilated.)

"Close your books, boys, and we will watch the storm."

"What causes the rain to beat with such force against the windows?"

Many hands were raised, and the answer, "that it was caused

by the wind," readily given. One boy observed "that it was a westerly wind"; another wished to know "what would happen if there was no wind." (The teacher always gives the children the preference to supply information.) Some one suggested that such a heavy rain would beat the buds from the trees, and so destroy the fruit. Consternation was written on every face, and all eyes were fixed on the teacher, who quickly dispelled their fears, and, as the conversation seemed likely to turn on fruit, etc., they were brought back by the question, "What takes the place of raindrops in the winter?" "The snowflakes," one member of the class said; "if the wind was blowing so hard while snow was falling, we would have a blizzard."

"What is the fairy fellow's name who can change vapor drops to snow?" All were acquainted with Jack Frost. "How many like him to be at work? Why?" Some said, "Because they could sleighride;" others, "Because they could skate," etc.

"Is he of any use to man?" The best answers were, "He breaks up the ground for the farmers;" "He makes ice for people to use."

One boy wished to know "why the ice did not melt before it could be used," and the teacher described how it was cut and packed away for Summer use. The children wished to continue the conversation, regardless of the fact that it was time for dismissal.

The mistakes were corrected in a way that did not confuse or discourage the child. The subject was by no means exhausted during this conversation. The observation of the morning dew; the white fleecy clouds and the dark gray ones; the glorious sunset and the beautiful glowing colors of the rainbow, affords a delightful occupation and the child is ever ready to tell about them.

The ultimate purpose is to lead the child to see facts and then to use language for the exact and correct expression of thought.

Language in the Lower Grades.

By Minnie Jensen.

WHEN language work was first introduced as a separate branch in the school curriculum, it was usually considered a preparation for grammar. But, as the result of such work, it has been shown that, in the lower grades, attention ought to be paid, not so much to the knowledge of grammatical construction as to the gaining of power in the expression of ideas. There are many who maintain that a separate language period is not necessary. According to their ideas, every recitation should be made an incidental recitation in language. This can be carried out only to a limited extent; because it is evident that the best results in any subject can be obtained only when the thoughts are focussed on the particular idea of the subject matter in hand. Just so, the best results in language expression can be obtained when that is the aim of the lesson. "The common-school child will not pick up the elementary school arts by the way, without his knowledge, but must consciously learn them." This can be made especially applicable to the language arts, and goes to show that incidental training is not regarded as sufficient.

Language expression, and not grammatical construction, is the end to be attained in lower grade language work. Since this is so, it might be well to try to point out some of the special phases of the general aim.

One of the first ends to be attained is continuity of thought. With children in the primary grades, rambling in thought is one of the greatest difficulties to overcome. Children are slow in forming their thoughts into connected statements. They usually have no logical connection between consecutive sentences. If the lesson is to be the reproduction of a story that has been told, they will possibly give back most of the leading points, but there will be very little continuity in it. The teacher should endeavor to hold the child down to the subject in hand and lead to successive points by timely questions and suggestions. Continuity in the expression of thought will then be obtained.

The little folk have vague and indefinite ideas concerning most things. By questions they can be led to express their thoughts, however simple they may be, in clear statements. We cannot expect that their choice of words will always be the best, because

their vocabulary is naturally quite meagre.* The younger children seem to be more deficient in their use of adjectives than of any other part of speech. One of the little pupils in our primary grade, in describing a picture, said, "The little boy has a tickled face." He meant, of course, a happy face. Another aim to strive for, then, is a more careful and judicious selection of words. Naturally, the child's vocabulary will increase as his needs increase, but the thoughtful teacher will always find opportunities for his advancement along this line. As his ideas become clearer, as his vocabulary increases, and as his judgment for selecting words becomes better, he will more readily express his thoughts in connected sentences.

Facility in the expression of thought is another point to be gained. The close observation on the part of the pupil that is required in the various exercises for sense-training, and a quick and interested manner on the part of the teacher, will do a great deal towards accomplishing this end.

It will next be necessary to see what are some of the means and materials. With the primary children, most language work is necessarily oral. The story is the fundamental factor in elementary language instruction. In the first grade the materials and the methods used to develop ideas from these must be arranged just as much for the interest and entertainment of the children as for other more evident educational purposes. For this the story stands foremost. As the chief aim of language instruction is expression, the story should be well told. The teacher should be careful, also, as to the kind of stories she selects. Here she has one of the best opportunities to inculcate ideas that will form in the pupils a judgment of good literature. But inasmuch as these stories are for training in expression, they are not fully utilized until the children reproduce them. Nature myths, such as the Indian story of "How the Robin Got His Red Breast" and the "Origin of the Sun Flower" can be told to the youngest children. For special days, such as the birthdays of Lincoln and Washington, anecdotes and stories may be told that are illustrative of the lives of these great men. They interest the children greatly, and can readily be reproduced by them. It is not necessary for the teacher to lead them by questions from one idea to another, but the children are expressing their thoughts, and, under careful supervision, this expression should be made as correct and as pure as possible, without tiring the children by stress on the technicalities of grammar. At first, then, the main purpose

* Mr. A. L. Woods, of Bismarck, N. Dak., has recently published a little monograph containing fifteen hundred words, which he maintains are known by a child before he enters school. This is the result of observations in his own family.

of the story will be to develop conversation and to train the young pupils in the expression of thought.

Many of the fables are of use principally because they exercise the imagination of the child. There is no danger of the child's imagination leading him astray. It is natural for him to believe in fables and to make up just as impossible stories himself. The development of the child corresponds to the development of the race. Rosenkranz emphasizes the point that the imagination of the child will find its best expression in stories written by people in the imaginative epoch of their history. He also says that the stories should be naïve, and as far as possible adapted to the child's taste. Herein lies the value of nonsense in literature, so much of which has been recently written for children, notably the jingles and rimes by Carolyn Wells, and the rimes and stories by Lewis Carroll, Edward Lear and Gelett Burgess. These, together with the songs found in *Mother Goose Rhymes* appeal strongly to the imaginations of young children, and can be made very useful in the language of the lower grades.

Children should be taught other kinds of poems, even those which are not so highly imaginative as nonsense poems. Those which please little children the most are the ones that are accompanied by motion. The learning of these furnishes an outlet to the physical activity of the child. Such poems must, of course, be learned by rote. This is a beginning in memory training and fulfils one of the objects of language work in the lower grades. When the children are a little older they should be given extracts from good authors—selections from Longfellow, Field, Riley, and even Tennyson and Browning can be used to an advantage. Not only should a poem itself be taught but something of the author, especially his boyhood, his playmates, and some of the interesting events in his life—all these can be made the subjects of conversation and be used later as written exercises. Various objects in the school-room, flowers, birds, and animals can be made the topics of conversation lessons. Pictures will be found of incalculable value in this work.

The instruction in the primary grade must be practically all oral. Perhaps in the second term of the first year some written work may be introduced. Very little distinction, however, can be made between the first and second year work. Possibly in the second year the pupils could be expected to follow some order or form, more than in the first year. But such exercises as are built up on the contractions of words and their equivalents, the singular and plural of nouns, and the principal parts of verbs, are too technical and do not really belong to the work of these two grades. Teach-

ers in the lower and intermediate grades will need to be careful to distinguish between grammar as an art and grammar as a science. They should confine themselves to the former and should teach very little of the latter. Whatever work of this sort is done, as nearly all the best teaching of children is done, should be done inductively.

Written reproduction work may be begun in the third grade. Select some story that is interesting but simple in the use of words and have the pupils write it. Encourage them always to do the best they can in writing these stories. For the sake of variety they may write stories about pictures. Some books have underneath the pictures sentences with blanks to be filled in by the children, thus making the work somewhat mechanical. It is a better plan to have the children make up the entire story. Let them first write it in their own words; then have them rewrite it with special reference to form.

Woodley, in the introduction to his *Foundation Lessons in English*, says, "The language of the child is that of habit. He cannot understand the application of a law. The thing that appeals to him first is beauty of thought, and through this he can be led to appreciate beauty of form." Although the child may not understand a law he may be able to appreciate its application. He may by practice in the writing of sentences learn much about the uses of our word forms and sentence structure, but it is, in most instances, a waste of time to try to teach him about the reasons for these uses. The teacher, in order to make a success in her language work in the lower grades must not only know something of the historical development of our language, which is of course essential, but she must understand the psychological principles upon which the teaching of language is based, so that she can judiciously lead her pupils to a proper understanding of the laws that control our language.

Since the language of the child is that of habit, care should be taken in helping him form his habits. In order to do this, care should be observed in the selection of exercises; and these exercises should be repeated until they become a part of his language. Expression of thought, then, should be the primary aim in the teaching of language in the lower grades, and this aim should itself be regarded as a means—a means through which a teacher can attain a higher end, namely, the cultivation of an appreciation for good literature—the ultimate aim of all language teaching.

The English Sentence.

By Lillian G. Kimball.

A VOCABULARY is not a language. We look for the Greek language not in a lexicon, but in Plato, Homer, Euripides. For language is far more than an "aggregate of words." It s also "the methods of their combination into sentences." Hence, the English language, our own greatest inheritance, can never be stored up for us in that monumental compilation made by Noah Webster, but, fortunately, it will always exist for us in the pages of Shakespeare and the Bible, and on the lips of our friends, In dictionaries we find the raw material of language—words, alone and individual, wonderful, too, beautiful, priceless, indispensable; but no more language than the notes on Beethoven's piano were the "Moonlight Sonata."

Words, single and separate, are the symbols of ideas, always responsive, always adequate. And that is much. But language is more. Words become language when they are so combined as to communicate thought. And the combination is no less important and essential, no less a marvel and a thing of beauty than the isolated word. A nice bit of evidence that words are not language is found in some of our slang. Consider, for instance, the innocent words *up* and *to*. Harmless as doves when single, or when encountered in the dictionary, and very reputable in combination when used to denote direction after a verb of motion, as in the poet's line,

"He looked up to the face above."

But how they change their identity, with what loss of respectability, when used after the verb *is*, as in the newspaper reporter's flippant statement, "It is up to Congress."

When we rejoice in the wondrous possibilities of the English language, as we see it used for perfect beauty by Lord Tennyson, for perfect lucidity by John Fiske, it is not single words we marvel at, no matter how long and varied the author's list may be. It is the combination rather, the myriad ways in which words may be put together to delight and move us. It is words "*fitly spoken*" that are "like apples of gold in pictures of silver." And when we speak of language as the highest achievement of man, we mean more than a stock of so many thousand words; we mean also the development of the sentence, registering as it does the very development of thought itself, and rising out of the first simple predica-

upon, like *fire burns, water runs,* to the involved sentences of that sublime invocation in which Milton declares his purpose to "justify the ways of God to men."

To the teacher the significance of this dual aspect of language is this: in teaching language she must teach words, adding new ones to the child's store, making his use of old ones precise and definite, but she must also teach sentence structure, and this not in language classes only, but in every other class, and all day long, and year after year. And sentence structure means far more than grammatical correctness, though many teachers seem to think that it includes only such technical matters as the agreement of subject and predicate, and the proper choice of pronouns. It means the adaptation of the sentence to the thought that it is intended to convey; the selection of such sentence elements, and such an arrangement of them, as will communicate the thought most economically, clearly and effectively. For every sentence, spoken or written, is made to be received by some one. We do not put our thoughts into words for the satisfaction of getting them said, and out of our own minds; we speak to get our thoughts into the minds of some one else, and to most of us language would be inconceivable without a listener.

The child gets his first knowledge of sentence structure, implicit knowledge, by imitation, the familiarity with language which comes from much hearing of it. But, powerful though imitation is, we cannot rely upon it entirely to shape the language habits of the child. He hears so much slovenly expression, and he is so prone when left to himself to drop a little lower than his models, instead of rising to a higher plane, that we, his teachers, who know his needs, must supplement imitation by definite training. For it is not any language or some language that we wish a child to have; it is rather the very best language possible for him. This is his due, his right, and, whether he ever gets it, depends in the beginning largely upon his teachers. No child is naturally a reflective user of language, and yet few persons use language well until they do reflect upon it; hence, if the majority of children are ever to get any real command of language at all, this habit of reflection must be inculcated in the schools. It would seem that we are not doing this as successfully as we might. When children enter the high school, though they do manifest some discrimination as to the choice of words in a sentence, they have almost no knowledge of sentence structure, considered from the point of view of its efficiency as a vehicle of thought. They can classify propositions as independent and dependent, but they never dream why, in a given sentence, an author chose one before the other. They

recognize the inverted order in a sentence, but they have never been led to see why the author cast his thought in that mold. The only rules for sentence structure that they have any explicit knowledge of are two, and with the appalling receptivity they perversely manifest for false teaching, they know these almost ineradicably: Never begin a letter with the pronoun *I*. Never close a sentence with a preposition. The first rule makes them commit an almost unpardonables in against the English sentence, that of using a predicate without a subject. The second rule, happily, does not affect their speech, but it makes them write such awkward, affected sentences as this, "He did not know to whom to give it."

Now there is no reason in the nature of things why children should not have a good deal of explicit knowledge of sentence structure, and consciously practice it. Only in this way can they ever attain the freedom resulting from established habits. In expression, as in righteousness, as in all things, they must "know the truth," and by the truth be "made free." The use of language is an art, and as such it is not to be learned as one learns a historical fact, but it is to be acquired, as one acquires the art of swimming, or playing the violin; not by mere doing over and over, but by knowing how and practicing intelligently. Let the teacher remember that learning by doing does not mean mere frequent repetition of an act, as a bird builds its nest, never varying, never improving. A child may have a great deal of practice of this sort, but in the end it amounts to doing a thing but once, and so it gives him little real experience, and therefore little skill.

But skill in the use of language is imperative, for language is a tool, and a universal tool, not reserved for the fit and chosen few, but forced upon every man by virtue of his being a member of society. Too many of us, alas! use it bunglingly all our days. Time was when, to become a craftsman in any art, a youth had to serve a long apprenticeship. Even now we think that a workman must have training for so mechanical an art as that of making shoes. But for power in the fine art of expression, the art by which man communicates the desire of his heart, the thought of his brain, we rely almost wholly upon chance. Or we flatter ourselves that we are training children when we give them much opportunity for speaking and writing, and we are surprised at their persistent errors, their lingering crudeness, especially in sentence structure. What have we done to prune their errors, to refine their crudeness? If a sentence is grammatically correct we let it pass, heedless of its lack of grace or strength. We keep an eagle eye for dangling participles; we ferret out and persecute relentlessly every split infinitive, and we shed much red ink in our war against the pronoun *they*,

used with a singular antecedent. This is worth while, but it is not all. Mere correctness does not entail clearness and force, and mere correctness is not delightful to teach nor inspiring to study. We must teach the sentence as the "outward, visible sign" of thought, regarding it always as a means of communication, and we must endeavor to give children some grasp of the intimate relation between thought and sentence structure. Some of us fondly imagine that awkwardness in children's sentences will disappear in time and give place to elegance, even if we do nothing to further that end; but this is a delusion, over and over again disproved. And some of us, though we are not so optimistic as to let children shift entirely for themselves, do what is very little better—we give them only destructive criticism; that is, we point out defects in their achievement; we even explain to them their errors, but we come short of our duty when we do not instruct them in ways of making things right. We have been known to carry arrogance so far as to tell a child, whom we have furnished with no resources, that he must rewrite his sentences and make them better. With no resentment, he goes doggedly to do our bidding. Often good fortune attends his efforts, though he is really unaware of any improvement in his second attempt. He knows only that it suits his teacher, and that is all he cares for. We wonder that, working so blindly, he believes in "luck" and talks of "happening to strike things right." This is the attitude of the ignorant and the untrained toward every art. It is an attitude toward language that we, as teachers, must do all in our power to dispel. The means that we may use for this end in the grades are reading, writing and grammar, and these must work across and through each other all the time.

Obviously, before children can write good sentences, or criticize their poor ones, they must have standards of excellence that they can appreciate in some degree, and use as tests. How shall they obtain these? There is but one way, at least before the time that children enter upon the study of formal grammar, and that is through the reading lesson. Here they should be made conscious of the sentence structure of good authors, not from the grammatical point of view, or as a preparation for the study of grammar, but from the point of view of conciseness, effectiveness, clearness, and for the purpose of furnishing them with good patterns to serve as models when they construct sentences of their own. It is true that a child's power to enjoy fine literature develops much earlier than his power to create; but that deliberate imitation of good writers is to some extent entirely possible for the child has been demonstrated conclusively again and again. Only first it is necessary that he perceive clearly what the author's method is. And herein lies the

opportunity of the teacher. In a sixth grade class each pupil wrote a description of a building that was familiar to him. The descriptions contained good material, but the language was ordinary. To aid the children in improving it, the teacher read to the class a fine description beginning with a very interesting and smoothly constructed sentence, in which the location of the building was told in phrases, the name being withheld until the close. This sentence was presented to the children for study. They recognized its merit, saw clearly just how the sentence structure contributed to this excellence, and eagerly wrote their own opening sentence. The result was such sentences as these: "About three miles from Donsman, a village in the southern part of Wisconsin, is a small white schoolhouse." "From the bank of a river in the northern part of Wisconsin, you may look upon a square log shanty about as large as a small woodshed." The children worked intelligently. They knew just what they were striving for, and it was a satisfaction to contemplate their own work when it was done. They had the feeling of pride in workmanship that comes from mastery of tools, and every one of them bore happy testimony to the truth of Higginson's remark, "The reward of a good sentence is to have written it."

For obvious reasons the first sentences that children read must be of the primer order: See the pretty cow. Her name is Fan. Ben is our dog. Ben is a good dog. And there is a current tradition, though I wish that some fine primary teacher would disprove it, that the first sentences children write must be of this same matter of-fact, staccato type. But, surely, as soon as the mechanical difficulties of the writing are sufficiently mastered, children should be encouraged to write another type of sentence, one into which modifying thoughts are introduced, and relations between thoughts duly expressed. Children make such sentences when they communicate thought orally, but at first their tendency in writing seems to be to construct only simple sentences, to make a new predication for every thought. Their only means of connecting thoughts is by the conjunctions, *and*, *but*, *so*, the first of which is so terribly overworked in the lowest grades that it deserves to lie by for a long vacation. What the children need is definite teaching adapted to their understanding. Often we excuse ourselves for not giving this teaching by saying that the child is intent only upon the thought, that if he succeeds in conveying it, his manner of doing so is of minor importance, that his spontaneity would be seriously checked if we undertook to make him conscious of sentence structure. This is true to some extent; but this also is true—that one must pass through the stage of consciousness in acquiring any art before he can attain mastery; also that the child

has not conveyed his thought well enough unless he has done it in the best manner possible for him. A child wrote these sentences: "My doll is a very odd little thing. She always carries an umbrella. The umbrella is very pretty and very bright." The child was shown that a proposition having the same subject as a preceding one could be condensed into a predicate; also that the only new ideas in the third sentence were in "pretty" and "bright," and that these words might be embodied in the second sentence. She wrote then, "My doll is a very odd little thing, and always carries a pretty, bright umbrella." Not a fine sentence, but infinitely better than the first ones, and, moreover, the child knew why.

Throughout the grades the child should have brought home to him the value of the dependent proposition. His attention should continually be drawn to it in his reading, as the best means of expressing many relations, such as time, place, manner, cause, and he should be made to note the various particles by which such propositions are introduced. Consider, for instance, this sentence of Kipling's: "You will remember, if you have read the tales in the first Jungle Book, that, after Mowgli had pinned Shere Kahn's hide to the Council Rock, he told as many as were left of the Seeonee Pack that henceforward he would hunt in the Jungle alone; and the four children of Mother and Father Wolf said that they would hunt with him." We should lead the children to understand and admire the fine structure evident here; point out to them the several combinations of subject and predicate; note what these groups of words are in the sentence for, how skillfully they are arranged, and how much meaning this one sentence conveys. We should call their attention, too, to the value of position in a sentence, show them that a good writer is like a landscape gardener—he has in mind the whole effect, but he also plans each element where it will count for most. A child has no difficulty in grasping the thought of such a sentence as this one of Kipling's, and it is not difficult to make him appreciate somewhat its structure, and try to imitate it. Of course, his "reach will exceed his grasp." He will not write sentences that correspond to his appreciation of Kipling's but every endeavor to do so will strengthen him for the next attempt.

The pupil should also be taught the various substitutes for a dependent proposition—oppositive, participial, and prepositional phrases, as well as single words; not looking upon them as exact equivalents of the dependent proposition, to be used for variety, but as improvements, to be used when they convey the meaning more concisely. After he has studied these sentence elements as used by others, he should be held to the use of them in his own writing, to a criticism and revision of his work in the light of what he learns

through reading. It is not at all necessary to talk about these sentence elements in terms of grammar. If the child becomes acquainted with them through examples, he can hold certain sentences in mind as types, and refer to these sentences instead of using the term appositive or participle.

The child also needs definite instruction in the use of transition words and phrases. A beginner does not use these as to the manner born. He has little sense of proportion, and he does not see his paragraph as a whole. To him the sentence is the whole. As soon as it is finished, he dismisses it from his mind, and writes another, and he lays no bridges from one to the next. His sentences are ejaculations, fragments that do not cohere. We say that he will acquire the art of graceful transition in time, that he will write well-knit paragraphs when he is older. Yes, if he has talent for writing, and if he remains in school. But we cannot rely upon these possibilities, and it is the child's due that we give him in every grade all the instruction along this line as along others that he is able to profit by. We may take any page from his reader, and call his attention to those words and phrases that, although they are not absolutely necessary to the thought, serve to smooth the pathway from sentence to sentence. Many such expressions are stereotyped, and may become, like words, a part of the child's language stock, to be used as occasion demands; and the teacher should furnish and point out occasions.

At the same time that the pupil is learning sentence structure, and the values of different elements and different positions, he should also learn how to indicate this structure to the reader by means of punctuation. De Quincey said: "The German sentence describes an arch between the rising and the setting sun." A child's sentence is apparently much the same when he first uses the pen; for, judging by capitals and periods, it reaches from the beginning of his composition to the end. This is not because his thought is obscure, or his sentence structure wrong. It is because he is communicating thought through an unfamiliar medium, written language. If he were speaking, his pauses and inflections would reveal his sentence structure; but he has no command over the device of punctuation. He is capable of seeing commas and periods daily, for years, on the printed page, and then entirely repudiating them in his own writing. Hence he must be taught to use them, and he must do it deliberately for a long time in order to acquire the habit. If we think of the sentence as a means of communicating thought, punctuation takes on a great importance, for punctuation reveals structure, and on the understanding of the structure of the sentence depends one's comprehension of its mean-

ing. Punctuation should be taught in every grade, as much of it as is needed at each stage, and the pupil's attention should be called to it continually in his reading. Always the function of punctuation should be emphasized, its use in revealing meaning, and hence it should be taught from striking sentences that may serve as patterns for the child. For instance, teach the comma setting off the noun of address by a comparison of the sentences: "John shut the door," and "John, shut the door." Teach the comma in a series of words from the sentences: Will Thomas and Henry rowed the boat," and "Will, Thomas, and Henry rowed the boat." Such teaching convinces a child that the punctuation of a given sentence is determined by its meaning, and that the meaning of many sentences can be revealed to the reader only through correct punctuation. Of course children cannot punctuate with the intelligence and certainty that come of understanding until they have studied grammar, and gained a thorough knowledge of sentence structure; but they must punctuate nevertheless.

When the study of formal grammar is entered upon in the seventh or eighth grade, it not only clears up the punctuation of the sentence, but it aids the child more than anything else in imitating the sentence structure of good writers, that is, if it is wisely taught. Grammar is sometimes presented in such a way that the child thinks of it as a study of rules and words, when in reality it is a study of thought itself, and only when so presented does it yield the benefit that grammar teaching is capable of giving. The child should study etymology, the changes in words, from the point of view of meaning and the use of the word in the sentence. He must see that the word is changed to fit the thought and convey it, and that always there must be a beautiful correspondence between the two. He should study rules, not by memorizing them, but by arriving at them as generalizations, and mainly for the sake of their application. Unless grammar is studied in this way, the practical value of it is entirely lost, the value consists in enabling the child to interpret correctly the sentences he reads, and to build his own so that they will not fail of awakening his thought in the minds of others. Happily this conception of grammar is becoming more and more general in the schools, and the everlasting parsing that was inflicted upon the last generation is passing into oblivion. Few of us any longer require children to repeat the lesson "pronoun, personal, third, singular, masculine, nominative," which they can do as glibly and with as little mental discipline as they rattle off "eeny, meeny, miny, mo" in counting out.

Though grammar is to be taught always from sentences, the

sentences to be used for this purpose must be selected with good judgment. They should be sentences that appeal to the child, that contain thoughts within his comprehension, that present concrete images to his mind. "This is the house that Jack built" is a far better sentence for the child than "One touch of nature makes the whole world kin," which is Greek to him because he has had no experience that enables him to apprehend its meaning. The teacher must be able to make an illustrative sentence at a moment's notice, but in getting material to teach from she must not manufacture sentences to suit the case. These betray their artificiality at once. She must find sentences in literature and in the work of the children that contain the construction she is teaching. In this way the child is led to believe in her teaching, for he sees it actually exhibited in the sentences he writes and reads.

But more important than the sentence itself is the way we talk about it. We must always talk sense to a child, and such sense as seems sense to him. He can grasp considerable logic, and relish it, but psychology he has no taste for. We take great pains to impress upon the child the truth that every proposition consists of a subject and a predicate. Then when we analyze the sentence we confuse him by talking about the logical subject and the grammatical subject, or the complete predicate and the simple predicate, or the modified predicate and the bare predicate, as if there were two of each, or four, or six. Take the sentence, "A beautiful bird with snow white wings flew past the window." Ask the child what is said of this beautiful bird, and he will answer correctly, "flew past the window." Then we step in, and for some occult reason insist upon his giving "flew" as the predicate. And he obliges us, never even questioning, so sublime is his serene confidence in the omniscience of his teacher; but we have struck a blow at his logical reasoning, and who can say that he ever recovers from it?

A great deal has been said about the way in which a sentence should be analyzed. Should we endeavor to trace its evolution in the mind of the author, or should we analyze it as we find it? There is only one way to answer this. We should do what is best worth while, what will be of greatest benefit to the child. Now, for the child the sentence exists as a finished product, a thing *in esse* and he has no interest in the process by which it arrived. Moreover, a sentence is not like a tree, whose growth can be traced with certainty from its first unfolding in the seed. All speculation as to whether the sentence began as an interjection, a name-word, or an action-word, is not only immaterial to a child, it is a positive bore. Indeed, can any of us tell how a given sentence—one of our own,

much less one of another's—grew into shape? The process is one not to be contemplated. If we undertook it, we should meet endless differences of opinion. It is difficult enough to hold our sentences in mind even after they are written down, as a great writer testified when asked what a certain sentence of his meant. "I don't know," he replied. "When I wrote it, I knew; but now only God knows."

As to whether the diagram helps the pupil to grasp the structure of the sentence, there is grave question. If much use is made of it, almost inevitably he gets the idea that the end of analysis is the diagram. Some pupils, too, possess an astonishing instinct for diagraming, without understanding a single relation that their diagram records. Their facility is like that of a machine. Given a model sentence, they perceive that another is like it, without understanding either one, and proceed with unerring accuracy to lay it out on a complicated framework of lines; and we flatter ourselves that they have analyzed it. Many mature students brought up on the diagram have made the paradoxical affirmation that they cannot analyze a sentence without first diagraming it! Again, if pupils diagram instead of analyzing in words, they miss a fine exercise in oral exposition, for it is no easy thing to analyze a sentence clearly, completely, in logical order. To do this concisely, many grammatical terms must be employed, but we must remember that there is no saving grace in any one system of grammatical terminology, and that it is of far more importance to perceive a relation and explain it to others in some intelligent way than it is to roll recondite grammatical terms glibly off the tongue with little perception of their meaning.

The great number of sentence elements, and the variety possible in their use, make it necessary to choose which ones shall be emphasized in teaching grammar to children. There is no question but that we should teach regular constructions first and most thoroughly, because they are more commonly used, and because without understanding them we cannot understand deviations. But it does not follow that every deviation must be wrenched and twisted to force it to conform to a regular construction. We should not try to reduce everything to its lowest grammatical terms. If, for instance, a participial phrase used with a verb does not seem to be a complement or a modifier, neither grammar nor common sense demands that we should classify it so. We may speak of it quite honestly as an accompaniment of the verb, a thing *sui generis*, and rejoice in it as a deviation because it prevents our making grammar a cut and dried branch. There are many idioms to be found in the English sentence—delightful,

clear, pithy, they are, too—but they cannot be satisfactorily classified. Are they therefore to be avoided? By no means. We should encourage their use, and make children like them for their difference and their vigor. A pupil objected to "all of a sudden" because, forsooth, it "wouldn't parse," and substituted this choice bit of grandiloquence, "Just above the abdominal region of his back" for "the small of his back," because it was "queer to use *small* as a noun. After the uprooting of a long-cherished grammatical faith, he was finally led to see that parsing is not the highest end of words or of grammar pupils, and that plain English is more elegant than affectation. At first he was shocked and grieved at his teacher's heresies, but her reputation did not permanently suffer even when she declared that not every word could be classified as one of the eight parts of speech. It would be great pity if it could. Language would then be robbed of much of its fascinating adaptability, its eternal power to surprise.

As we teach the English sentence year after year, and our respect for it grows until it amounts almost to reverence, let us not carry this so far that we cannot tolerate an incomplete sentence. In our zeal for perfect structure we may go beyond the point of naturalness. Because incomplete sentences should not be allowed in a topical recitation or in the ordinary piece of written work, some of us go to an absurd extreme, and demand them always, even in answer to all questions. When we ask the question, "How many eggs did you find in the robin's nest?" some of us require the little child to give the stilted reply, "I found five eggs in the robin's nest." Instead, we should teach him—but we shall not have to teach him, just permit him—to say "Five." There is the best of all reasons for advocating this answer of one word. It is this—that it is the only answer that is English. No master of our language would think of answering in the complete sentence—only a prig would do it—and cultivated usage settles points in language, not the whims or the pet notions of school teachers, thanks be.

The Study of Pictures for Classes in English.

By Edith M. Luther.

THE impulse given of late years to the use of pictures in the [illegible] has its origin, as of old, in the desire to make more definite and clear the concepts which the teacher hopes her class is getting. To meet the demand for material, magazines, [illegible] chromolithographs, and woodcuts have appeared by the hundreds. In their train have come lectures, articles, and even books on the subject of picture-study. It is not surprising, then, that the grade teacher becomes a little confused with the art supervisor insisting on the cultural value of the old masters, the history supervisor, on the necessity of profuse illustration of past epochs, the science supervisor, on pictures of materials that are not accessible, and the language supervisor, on their general utility in furnishing ideas for written exercises.

In all cases except the last the purpose is so clear that there is no difficulty in selecting material for illustration. In language study, however, if we are to judge by actual class-room conditions, there seems to be a hit-or-miss method of selection. In the eyes of many teachers a picture is a picture, and therefore something warranted to please and at the same time promote a flow of ideas. Now, a flow of ideas is by no means an inevitable consequence of interest or even of pleasure. Hens and chickens are exceedingly interesting to children, but it is impossible for them to describe them in any but the dullest way. Very few grown persons even would attempt the task with the slightest hope of the delightful success that Kate Douglass Wiggin has achieved in her "Diary of a Goose Girl." I doubt if there is one person who has spent any time in the country who has not seen hens attempting to mount a ladder, and yet who of us has had the wit to see the fun of it as she has done. There must be some other test used in the choice of pictures than mere interest in the subject or pleasure in the treatment. All pictures may be looked at, many may be enjoyed, a few lived with, but only a very very few described.

Pictures suitable for class-room work may be roughly grouped in four divisions; those full of an action intelligible in itself, those in which the action is more or less dependent upon our knowledge of the circumstances, those intended to convey some general idea, and last of all, symbolic pictures. It will readily be seen that these groups have been arranged in the order in which the individual comes to appreciate them intelligently, and therefore in the order in which he finds himself able to talk about them with any degree of clearness and effectiveness. The first of these divisions is the most attractive to the average pupil, since it is the most easily comprehended. For beginners the chief requisite is that such pictures

shall be simply composed and shall suggest a single definite event. A battlefield is tremendously full of action but as tremendously full of confusion for the pupil who attempts to analyze it. Half a dozen or a dozen figures at most are all he can manage without resorting to the catalogue method. It is to be presumed that pictures in which the human interest prevails will be chosen for this first study. Landscapes and inanimate objects are worse than useless in the beginning, for the endeavor is not to get a pupil to "tell what he sees," but to show him how to re-create the pictures with such clearness and vividness that he is practically following the artist in his original composition of the picture.

The popular fallacy that great writers produce even the most simple verse under the inspiration of the gods is applied to artists as well. The average person resents being told that they think out the plan of their pictures as carefully as novelists do the plots of their stories. In Margaret Dicksee's picture of the young Handel, the natural confusion of the attic in which the child is discovered playing is to be expected, but that the artist should deliberately plan every square foot of her canvas so that the final impression of the room shall be that of the carelessness of neglect, lessens their respect for her genius. To them, apparently, there is nothing between the inception of an idea and its accomplishment, a kind of logic which they fortunately do not apply to every-day affairs. Those of us who have had stiff training in a studio know the agony of an unfilled space and the still greater agony of a space so filled that the result is reminiscent of a photographer's gallery. What is a painful task to the art student is no less a serious matter to the artist. The difference is that long practice and training make him arrange the details in a graceful and natural manner. He by no means says, "Go to, now, wewill fill so much of our canvas with a spinet, so much with the little Handel, so much with the grandfather and his lantern," and so on. He rejects certain arrangements with the same good taste that a woman of refinement displays when she refuses to wear conflicting colors in her dress. Neither stops to consider the scientific basis for the discord, although that basis exists in each case. Some idea of this part of an artist's work ought to be conveyed to the pupils as they advance in their appreciation of pictures, for upon their understanding of the principles that govern the composition of pictures will depend their ability to reproduce them in words and compose others for themselves.

One distinct advantage that such study has in preparing a student for original description is that the artist has already done the hardest part of the work. He has selected his theme or his event, he has chosen his setting, and he has arranged his figures

with definite effects in mind. All that remains for the writer to do is to discover the dominant idea, notice the devices by which the centre of interest has been made unmistakable, and reproduce as nearly as words will permit the unity of the picture. This is a task quite hard enough for a beginner. Not until he has a clear notion of the comparative value of different arrangements of details is it fair to ask him to select and arrange scenes from his own experience, as well as describe them.

There is really very little mystery in the devices used by artists to vary the arrangement of details and yet keep the minor features subordinate. Some of these are so familiar that at the mere mention of them we recognize them as belonging to the things we so often observe without heeding. A novice in composition is apt to choose the middle of the foreground for his centre of interest, grouping other figures behind. This is the most conventional position possible and tends to become extremely monotonous. It is rarely used by artists, except when the composition of the picture is very simple and the figures are few in number. Take, for example, Dielitz's three panels, "Odin's Farewell to Brunhilde," "Siegfried and Fafnir," and "A Valkyr Carrying a Hero to Valhalla." In the first, Odin and Brunhilde occupy the greater part of the foreground. The subordinate details are two only; the dense foliage of oaks just behind serving as a background for the two figures, and the fire ring flickering from the point of Odin's spear in the foreground, and blazing up on its outermost edge far beyond the oaks in the background. The second represents one of the Valkyrie mounted on her war horse, carrying across her saddle bow the body of a hero. There is nothing else than an immense stretch of sky for a background, not even the suggestion of the earth as the horse springs upward toward Valhalla. Siegfried slaying Fafnir is quite as simple in its composition, the hero and the dragon before the mouth of the cave, with a background of trees and roots. In all these cases, as in many others that might be mentioned, the main interest takes up so large a portion of the space that multiplicity of details is impossible.

On the other hand, when the field of view is more extended, artists as a rule prefer to use other devices. In Boughton's pictures of Puritan New England, of which "The Departure of the Mayflower" and "The Two Farewells" are most popular, there are often a stretch of lonely down, a glimpse of the sea, and two figures at one side quietly watching the ship in the distance. It is not by accident that Boughton has placed the two figures at the extreme left, if their gaze is directed toward the right. By the simple power of suggestion the eye may follow their look and is compelled to

take in the barren New England shore and a stretch of sea before in reaches the ship. The distance between the two figures and the beach is often emphasized by placing a few persons along the edge of the down as it breaks into the sands. This is a mere trick in perspective, but very effective. The mind does not dwell upon such things, but it nevertheless feels in a kind of subconscious way that they add to the significance of the farewell. That these pictures are so popular in spite of the fact that the majority who admire them have only a hazy notion of the sufferings of the New Englanders, proves that the artist has taken great pains to make the picture tell its own story. Even if we had never heard of the Puritan forefathers we could not miss seeing that these two are exiles. Add to this a definite knowledge of the historical setting and there is evident a symbolism which makes the picture doubly interesting.

This device of placing the centre of interest at the extreme right or left is more especially serviceable when there is a group of subordinate figures whose attention is directed toward this more important person. A very frank use of this is made in such pictures as Alma Tadema's "Reading from Homer" and Munkacsy's "Christ Before Pilate" and his "Crucifixion." In "The Reading from Homer" the subordination of the other figures is secured by the slight idea of separation which the artist conveys in placing the reader a little above them, as well as by the contrast between his action and their absorbed attention. Not only is there a slight elevation, but there is a slight separation in space. The group of four listeners is so arranged that it forms a mass of color, light and shade distinct from the simple figure of the reader. Their reclining position carries out the idea of the relaxation of attention as contrasted with the action of the reader who bends forward to chant some well-know passage from the Iliad. All the figures are practically on the same plane, that of the foreground.

In Orchardson's "Napoleon on Board the Bellerophon," the same arrangement is used; Napoleon on the right, the group of English officers on the left, but the isolation of the hero is further emphasized by leaving him in the foreground and placing the group in the middleground. The immense mainsail and a glimpse of the deck amidships form the background. This double separation gains meaning when we examine the faces of the officers. The expressions run from simple intellectual curiosity without much trace of feeling to intense contempt. In all, there is a subtle antagonism to their captive. Add to this a knowledge of the greatness of the man's past which must compel their respect, and we have additional reason for their aloofness.

It is immaterial where the centre of interest is placed. It may be at the left or at the right, in the foreground or in the background. It depends chiefly upon which position will give the greatest significance to the artist's theme. Rieder in his "Danet Grieving for Beatrice" has used the daring expedient of placing the poet in the middle ground and bringing three of the subordinate figures forward into the foreground. The setting is a grove of pines. The white gowns of the maidens, who are strolling forward along the woodland path, make such a light mass in the picture that the eye is immediately caught, only to be turned away from them to a more important person. The first three have already passed the marble seat on which the poet sits with bent head and drooping body. By a variety of ways the artist makes each figure prove itself of secondary importance. One of the group bends forward as she turns to look back at the poet; a second by a slight gesture calls her companion's attention to him; a fourth expresses her sympathy more actively, for she has turned back and with lifted hand warns those who have not yet reached the spot. All, by look or gesture, turn our attention from themselves. The theme makes it clear why the artist has chosen the middle ground, where only a general impression of Dante's appearance can be gained. Rather than place him where every passerby can watch him with curious gaze, Rieder has preferred the indirect method of suggesting the poet's feeling through the sympathy of others.

The background is rarely used for an important object except in landscapes, where some prominent natural feature claims the attention of the observer, and the middle distance and foreground are subordinate. The Japanese are rather fond of this type of landscape, with Fuji-yama in the distance and an unimportant plain or lowland in the foreground.

Although the chief point so far has been to note the various positions for the centre of interest and the devices by which our attention is called to it, there has of necessity been some study of the subordinate elements. As long as the picture is simple in its composition, the relation between such elements and the central figure will be easy to determine. Difficulties arise, however, when there are many figures arranged in two or more groups. The only thing to do is to decide which one is most closely related in thought to the centre of interest. Paul Thumann's "Return of the Conquerors" is often puzzling to students. The main interest is a procession of German warriors, headed by a band of captive Romans, the subordinate interest the wives and daughters of the warriors and the old men of the tribe who crowd to the roadside to welcome them back. Since there is a short space between the cap-

tives and the mounted warriors, the tendency seems to be to note first the leader, a splendid Teuton mounted on as fine a horse, next proceed to the group of kinsfolk at the roadside, and swing back to the Romans in the foreground. This is a sort of zig zag method best adapted to destroy the unity of the picture. Although the wives and daughters will naturally take precedence of the conquered when they reach their village nearby, yet at present it is still a triumphal return from war, in which captives and trophies are the significant things.

The setting, all that makes certain the time, place and circumstances of the scene, is to be studied, whether any mention is made of it in the description or not. Often the material so gained affords an opportunity for a touch here and there that adds the effectiveness of a background or of a bit of local color.

All that has been said concerning pictures whose action is intelligible in itself, is true of pictures whose action needs a certain amount of explanation. The teacher too often forgets how large a part her fund of general information plays, and wonders that certain pictures signify so little to her pupils. Take, for example, Millet's "Gleaners." She has forgotten that her first knowledge of gleaners was obtained probably in a Sunday-school lesson where the teacher laboriously drummed into her head the puzzling story of Ruth, and informed her what gleaners were and why they gleaned. In prodigal America, where a respectable little hay-mow might be saved from what the farmer leaves in the fields, and where the careless pitchfork leaves its trailing wisps across the barn floor, Millet's gleaners have little significance even when explained. "Napoleon on Board the Bellerophon" belongs to this second division, for, to the uninformed, the picture is an enigma without a knowledge of his past and a glance forward to the St. Helena days. Although "Dante Grieving for Beatrice" needs no title to explain its general meaning, the historical and literary background of the poet's life adds a certain definiteness that gives pleasure. Abbey's pictures of the Holy Grail are further illustrations. A knowledge of the outlines, at least, of Sir Galahad's Quest is imperative. A familiarity with the whole cycle and its modern echoes makes clear to us the extent of Mr. Abbey's study.

Such pictures are not to be ruled out, for many of them serve the purpose of description admirably, once the necessary information has been gained. The only danger is that a pupil may make narration out of what he intends to be description. The story suggested by a picture is not always the story *in* a picture. The scene often represents but a moment of time. The general tendency of beginners is to make their descriptions consist of what

must have already happened, plus what is actually to be seen in the picture, plus what is evidently about to happen. An illustration of such a stumbling block is a scene in which French Cuirassiers are pursuing an Uhlan. The German's horse has barely cleared the railroad crossing before the flagman, an evident sympathizer, has pulled down the gates just in time to bring to a sliding halt the horses of the Frenchmen. From a narrative point of view, the pursuit has preceded, and the escape of the Uhlan will follow the moment selected by the artist. But from an artistic point of view, it is a single minute of intensest excitement. The Uhlan, who has turned in his saddle to take in the situation, is not sure whether the odds are for or against his escape. Two of the Frenchmen, whose horses are crashing into the gates, are occupied in pulling them up and cursing the flag-man. A third is galloping along the turf at the side of the lane to avoid running his companions down. The problem of such description is not hard after the pupil understands the value of the present tense and the convenient use to which the secondary tenses may be put in suggesting events that have just happened and that make a little clearer the present situation. On the other hand by the use of the simple past the whole is thrown into narrative form. Of course, in the end, the secondary use of narration for the purpose of description will be understood.

Pictures belonging to the third class, those conveying a general idea, resemble in some cases the first two divisions, because of the amount of action they contain, at the same time that they merge into the fourth or symbolic class. Sometimes a painter chooses to give us a furious cavalry charge with nothing more definite in mind than the idea of victory or irresistible force. Such a scene is not necessarily based on any historic incident. When there is no action, it is often hard to distinguish these from the purely symbolic pictures that artists are fond of painting, calling them by the various names of Hope, Spring, Destiny, or Life. Let an adult try to say something interesting, or even definite, about such pictures and he will very soon understand the kind of task he has set his pupils. Sir Frederick Leighton's "Summer Moon" belongs to this type, expressing a general idea bordering on the symbolic. It might equally well be called Repose or Sleep, except that such titles have become so hackneyed. The beauty of the picture lies chiefly in the lines that repeatedly suggest the curves of the crescent moon. The draperies of the two sleeping figures almost wholly conceal the horizontal line of the marble bench. Of the great circular window against which they half recline, only a lower segment is visible. This is the most obvious suggestion of the crescent idea. The general curve of the whole body is, in both

cases, a repetition at another angle. The arms relaxed in sleep subtly echo the theme. Nothing is left but the nightingale on the bush beyond and the convincing contrast between the moonlight and the depth of the shadows, to prove that Leighton's choice of a title is far the best. One could go on and make a complete analysis of it from the point of view of line, but how to convey the slightest impression of the wonderful grace of the two women is another and quite a different matter. It is not one of the things that the painter of words can easily compass.

Symbolic pictures like Sargent's "Prophets," where each figure stands for a comforting, or a terrible, message delivered to Israel, or his Astarte, whose subtle radiance is repellantly compelling, represent a type of picture worth study. But their very difficulty makes it necessary to reserve them until the writer has a power of interpretation far greater than is needed for the first division. Perhaps an easy way to approach this kind of picture is to take two dealing with the same subject, one more or less dramatic, the other symbolic, like the painting of Circe seated before her swine and the more famous one by Burne Jones, called "The Wine of Circe." The first is a graphic representation of the situation after Circe has completed her spell and laid aside her wand. The swine come huddling to the barrier of the marble platform on which she sits contemptuously watching them. In the piteous grotesqueness of their outstretched heads, the scene might well illustrate Austin Dobson's "Prayer of the Swine to Circe." Any child that has heard the story can understand the picture. Burne Jones's painting, on the contrary, is a generalization of the Circe idea. By no test can it be made to fit perfectly any particular incident in the story. It combines all its essential features. Of course, the centre of interest is the stealthy figure of Circe bending over the jar of wine and pouring from a vial the poisoned charm. At her feet are crouching panthers, just beyond her the spread board with the golden throne before it, and through the window the sea with the approaching ships of Ulysses. One delicate touch the artist has given through the serpent motif in the carving of the throne. For a poetic interpretation of this picture read Rossetti's sonnet, "The Wine of Circe." A superficial comparison of these two studies of the same theme convinces the student that very different things will have to be said about each. The first will be easier to describe. There is sufficient action, however, in the second to serve as a starting point for the description, while the symbolic character of the scene gives enough material for interpretation.

Language Teaching.

By J. M. Greenwood.

MORE time and energy has been devoted to the subject of how to teach the children of this country to speak and write correct English than to any other two subjects embraced in the course of instruction. For twenty-five years language books of various kinds have issued from the press with astonishing rapidity, while advice from the daily press and periodicals, as well as occasional contributions from writers of marked ability, have also increased this downpour of literature. Into the school-room this spirit entered, and now every recitation is regarded as a language exercise—a sort of playground for correcting all faults in syntax, pronunciation and spelling.

The language books that have come and gone are legion and yet the subject is still in a hopeless tangle. At first it was a reaction against the old time parsing which had been gradually dying out for years, and it was considered the proper thing to give it a parting kick. This was succeeded by elaborate systems of analysis, culminating in the symbolism so highly differentiated by Prof. Greene as the crowning product of his life. Others ran into complex and beautiful systems of silent analysis—technically called "diagrams"—useful for taking an expressed thought to pieces and examining each bit separately. This showed in a remarkable manner the working of the human mind on a "dead thought," which could be revivified by the teacher or pupil. This is the method of making the old live again, a species of resurrection, or fossilized verbal immortality.

There were those, too, who held that children had no business to look at the structure of thought as expressed in sentences, but that all their time should be devoted to the use of language, and that to perfect them in this art, they must *read* and *read* and *read*; that much reading of what is called good authors, would confer a good style on the reader by the indirect method of absorption. All this was reinforced by the language books, with their model lessons, model sentences, model blanks, and other special model directions to pupils and teachers. One device was tried after another with about the same result—a moderate degree of success. There is, however, no end in sight to the new devices, each claimed to be the one thing necessary at the present time.

In my opinion the weakness of the entire system, with all temporary makeshifts thus far, has been owing to a serious defect in the conception held by those who have attempted to remedy the old by substituting the new in its place. This may be illustrated in various ways. A list of ten words are given to a class with the direction that these words are to be put into sentences. The

pupil goes to work on the list. He uses the ten words correctly in ten independent sentences and his effort is pronounced correct, and he is satisfied, because he has done what the teacher assigned him. Such exercises are common in all schools, and they have a value, but not the highest value. But suppose the pupil is required to write the ten sentences, these sentences to be related or connected as in one paragraph. The pupil has something now to do that requires mental concentration, and it is worth something when it is finished. But I will make another supposition so as to restrict this work for the more advanced pupils within a narrower sphere. Let it be required that four of the ten sentences shall be constructed so as to have (1) a subject, a verb, which may be a word or words, and an object of the verb; (2) four sentences shall be intransitive, that is, the essential elements are subject and verb; and then (3) two of the sentences shall be neuter or attributive, having a subject, a verb, and a complement which is an attribute of the subject. From this it is quite evident that the learner will have something to think of. Before he can do this, as directed, he must have a clear conception of what is meant by the expressions, "transitive sentence," "intransitive sentence" and "neuter sentence," or what other terminology is adopted.

It is as necessary for the pupil to learn the principles governing the construction of sentences as it is to learn the principles of any other science. The same law holds in teaching language that applies to all other kinds of scientific instruction. The steps when formulated may be stated for working purposes as follows: (1) Independent drill in making the several kinds of sentences and grouping them into classes till the pupil can pick out each kind instantly. (2) The derivation of the principles underlying the construction and analysis of sentences. (3) The application of the grammatical principles to the structure of sentences.

The question is frequently asked, Why is it that so many who have received a common school education are unable to express their thoughts easily in writing? This inquiry may be greatly extended and applied to other subjects. The defect is found to exist to a considerable extent among college graduates, as well as among the children educated in the common schools. Clearness of expression can come only from clearness of thought. Clearness of expression must come from precision in the use of the right word in the right place, coupled with the knowledge of how to begin, how to continue, and how to finish a sentence, then followed by knowing how to throw related or connected sentences into a paragraph. There are clearly two formal steps: (1) the one pertaining to the words and their arrangements in each separate sentence, and (2) the

grouping of the related sentences into a paragraph. Each new paragraph is a repetition of this process on a smaller or larger scale owing to the number of sentences—from one upward—that are to be put into a paragraph.

I admit that on the drill side of mere sentence-making a great deal has been done, but the results have not been satisfactory or even commensurate with the time put on this kind of work. To set a child or a class to making sentences day after day, soon becomes an old story devoid of interest, and it has no more educational value than to require a pupil to keep on copying the alphabet or the multiplication table after these are once learned. The best results are reached when the pupils are so taught that the instruction leads them to consecutive thought in expressing themselves in writing and in conversation.

To call on children to write a composition before they have had the necessary preliminary drill is not more rational than to command raw recruits to go through the "manual of arms" before they had ever been drilled. There must be something in the mind to communicate before communication is possible. That something is a composite, made up of subject matter duly arranged, and the possessor should have some little skill in the manner of delivering it to the best advantage. To call on a pupil to present that which he has not, and never did have, is bordering on the margin of the impossible, and this is largely what is required too often in the ready-made composition exercise. Teachers are often surprised at the meagre results when they have assigned topics for written compositions, and find how little original matter the pupils are able to produce. But this is not a matter of great surprise—the drawing of supplies from an empty store. Where nothing has been sown, nothing can be reaped, and this holds as true in school teaching as in agriculture.

Independent sentence making, instead of related independent sentence making, has been the chief defect in composition, whether oral or written, and this deficiency needs to be remedied in all language instruction. How shall the children acquire the habit of connected thought, and be able to express that thought? are questions which have not yet received much attention in educational circles. It is well known that when a subject is not clearly apprehended by the mind the first thing to do is to bring the matter of thought clearly before the mind, so that it can be studied and assimilated, and then used as occasion requires. Weak attempts have been made to build up such knowledge in the minds of the children, but without permanent success. To this problem I have addressed myself for some time, searching for something that

seemed to be rational, and at the same time could be easily applied by both teacher and pupil. In saying this, it is granted that there is much writing in the schools; but by far the greater portion is without thought content, a mere copying of empty words held in the memory, devoid of effective mental action.

Any kind of training or exercise, to be valuable, must make the mind work hard. How, then, may this effective work be done? Instead of mere formal copying of random sentences, dictation exercises should occupy nearly all the time given to written language work in the ward school as well as in the high school. Such exercises may be conducted thus: The teacher reads a paragraph from one of the reading books used in school, and from a selection with which the class is already familiar. Now the teacher reads it the second time—a sentence or a piece of a sentence at a time. The pupils having slate and pencil, or pencil and paper, write as the teacher dictates. They have been instructed to use their judgment in regard to capitals, punctuation, quotations and so forth. When the paragraph is thus dictated, then each pupil takes his book and corrects his mistakes from the book. Let this be a part of the language drill each day, and the results will be surprising in one year's time. Dictation in the manner indicated involves a great deal in exercising nearly all the child's mental power. The senses that are brought into play are hearing, sight, the movement of the hand; while attention, observation, memory, imagination, judgment, reason and will are all actively engaged. The hand is trained to keep up with the memory in expressing the ideas as they flow through the mind; the ear must catch each sound, while the memory keeps them in place, ready for use as the fingers jot them down; the imagination, judgment and reason are all vigorously at work deciding where one sentence begins and another ends, while the will holds the mind to the words.

Such an exercise will be seen, on examination, to be many sided. This is not all. The reflex habit engendered is invaluable. Dictation exercises show connected or related sentences, and the careful attention the pupil is obliged to give to this class of work begets in him the very habit that is so necessary to his future progress in written language. In reading to a class a sentence at a time, the auditor must think how he will write it, and then the act of comparing his own effort with the work from which the extract was read forces him into the habit of seeing the logical connection of sentences, and this passes over into the habit of logical thinking and logical writing. Spelling, punctuation and a taste and feeling for all the elements involved in good literary composition, and without which no good writing is possible, all force themselves into

and become a part of the mental fibre of the pupil. Much practice in this kind of composition will give one a correct idea of what good writing is, and thus, almost imperceptibly, a good style is acquired. This plan is not designed to supersede entirely what is called original compositions or other language work.

As the child makes progress in writing from dictation, he should try his skill on such topics as lie clearly within his range of knowledge. By this is not meant the assignment of a topic the child is to hunt up in books, inform himself about extensively, then reproduce upon paper as an original composition. Such a performance is simply a memory effort to reproduce what he has read, or else a poor paragraphing of the authors he has dipped into. It is evident that little value can be derived from such work.

To show the logical connection of sentences, the teacher may derange the sentences in a paragraph, and have the class pass judgment upon the changes thus made. There is generally an orderly unfolding of the sentences in a paragraph, and to get the pupil to see this point is always a great gain in constructing paragraphs. The act of the judgment in deciding the order in which the sentences shall be marshalled in a paragraph is a fine art.

Technical Terms in Grammar.

There is in some quarters a disinclination to have children, when studying the English grammar, learn the technical terms. This squeamishness does not exist so far as I know in regard to any other branch. Each science has its technique, which must be mastered before much progress is possible. What distinguishes chiefly one science from another are the technical terms. A science without its technique is not a science. Certain elements or conditions are known by different terms, and these terms are to be mastered by the learner, no difference by what names they are designated. The terms used in language are comprehensive and scientific. A precise meaning is attached to each one. The learner is to make the meaning his own before he quits it, and then it is expected that he is to remember it and use it when necessary. Sentences are things to be studied in relation to their structure and use as any other objects, whatsoever their purpose may be, because they reveal in the highest form the workings of the human mind. The person, therefore, who can construct a sentence skilfully, or take it to pieces in the same artistic manner, has a far better chance of getting the thought out of the words thus strung together than the one who has not been drilled in this severe method of analysis and reasoning. To analyze a sentence is the same act precisely as to take a compound and resolve it chemically into its elements, with

this additional advantage in favor of sentence analysis, that the sentence elements can always be re-combined into the original compound; whereas, in chemistry, such a re-combination is not often possible. This marks the difference between a chemical union and a linguistic union. So far as the analysis extends, the two processes are identical in thought. That a language is to be studied as all other sciences are studied is perfectly clear, if it is to be studied at all, and all attempts to degrade it to a little practice work indicates a superficial view of the subject. A time comes in the development of the child through his educational life when he should study grammar as a science and in a scientific manner, otherwise, he will never master the subject, or be able to tell whether the sentence he writes or speaks is correct or incorrect.

Every combination of practical exercises should lead up to a general principle, which should be stated as a general proposition, including all particular or special cases under it.

This is the logical as well as the scientific order of arriving at the truth. Put in another form, it signifies that the learner starts from a given point, travels to another more elevated, more comprehensive, and from which he can take a survey which reveals clearly to him all that is connected, or may be connected, with his second position of observation. Empirical rules or directions can never give this comprehensive survey. The mind naturally groups similars into a synthesis or unity, and the progress of unification is going on continually in all minds that are partially or fully developed.

Language and grammar should not be divorced. Good teaching will consider them together. To gain ideas and to communicate them seems to be the natural outcome of all study. There is skill in calling these ideas into activity in the right order of their development, and that the thoughts built upon them are expressed or can be expressed in good form. To achieve such a result the teacher must be entirely familiar with the accurate use of words and their modifications, the functions or relations of the words in sentences, and with sentence structure and analysis.

At the beginning the pupil is not hampered with rules or the laws of sentence-making. Later, as his insight enlarges, he begins to look more minutely at each sentence, and the desire is awakened to take the sentence to pieces, and to consider the relation of each part to the whole, to the laws governing the entire process of sentence-making. This is the journey of the soul through language in the common school.

Passing now to a few of the more practical details of language teaching, there should be a systematic method of going at this work, the object of which is to develop connected thought in oral

or written expression. This observation implies: 1. A plan of preparation; 2. A plan of presentation; 3. A plan of associating the new ideas with those previously acquired; 4. A plan of solidification. These four sub-divisions, read between the lines, mean the development of principles along certain centres and then the building up in the mind of a mass of definite, related, usable knowledge as the science of English grammar.

In the best elementary school in France the little children from seven to ten years of age virtually master, and can apply, so I have been credibly imformed, all the grammatical terms of their mother tongue and many of the niceties of that language, so that this careful technical drilling the children receive, and which they understand well, is the chief reason why the French people express their thoughts so artistically. We are most inconsistent in our language teaching. We are afraid to put our children to learning the parts of speech or their properties till they are about ready to enter college, as if it were any harder for a child to learn the different parts of speech than to learn the different parts of a fly, grasshopper, dog, cat, pocket-knife or sled.

In the first and second readers the little children can learn, and will learn, that certain sentences are declarative, imperative, interrogative or exclamatory, owing to their use, and that their names correspond to the actual speech of daily conversation; the pupils soon learn to classify these sentences properly. For small children it may be necessary at first to keep a model sentence of each kind written on the board. The fundamental idea is that the sentence is the unit of thought, and that the form the sentence takes is dependent upon the manner the thought or feeling is to be expressed.

The type forms of sentences are three: 1. John runs; 2. John saws wood; 3. John is a good boy. What is meant here is that the regular order of expressing a statement is by the use of subject and verb; or subject, verb and object; or subject, verb and attribute (or complement). Of course the pupil will be drilled in changing these types into the interrogative or imperative form as occasion may demand.

In doing this, he gets the idea that the language he speaks and reads is a flexible instrument, and he is furthermore impressed with the idea, if his attention is directed properly to it, but no one sentence or clause as such can have in its structure more than three of these elements, which must consist of subject, verb, object; or subject, verb, attribute. When these points have been firmly fixed and firmly held in the mind, and all this can be done in the third grade or third year of the child's work in school, along with it naturally come the elements which modify nouns and verbs. During the fourth year the *noun subject* has been so extended from the *single*

word into the phrase and the clause, as subjects of sentences, and the *single verb* at first used is now supplanted by two, three or four words as the verb, but never more than four in one simple sentence or clause. The adjective and adverbial elements now include word, phrase, clause elements, and the connecting elements are so simple in their nature, except relative pronouns and conjunctive adverbs, as to require very little attention. The main thing now is to have the pupils thoroughly drilled, not only in the use of the language, but to know what are the essential elements, the modifying elements and the connecting elements in sentences. I prefer this method of presentation and development to any other; others prefer picking out the parts of speech and gradually working up to the essential and modifying elements. The outcome will not be very different, but I prefer taking hold of the big facts first, and the little ones will find their places in due time.

From the essential and modifying elements which are now thrown into a very few classes, the passage to the parts of speech and their properties is easily and logically made.

When the pupil has learned the properties of a part of speech, he need not learn these more than once; the only point he has to observe is whether a noun has the possessive, or whether a personal pronoun or a relative pronoun has the nominative, possessive or objective form.

In mastering the verb, the signs of the tenses should be committed to memory, just as the pupils learn the multiplication table or any other piece of information that needs to be known.

I believe in the strictest and most exact use of the grammatical terms, and that the pupil should be required to give a reason, if it be necessary, why a sentence is correct or faulty, for every step he takes in the analysis of a sentence. There must be a logical basis as the background for all language or any other kind of intelligent work. The right use of pronouns will diminish one-half to three-fourths of the mistakes in the use of language, while the proper discrimination in regard to the agreement of subjects and verbs will eliminate largely the remainder; a little attention to adjectives and adverbs will fix their use and position in sentences.

Above all things, the pupil needs to have within himself the ability to tell whether a sentence is correct or incorrect, and why. He needs a better reason for his opinion than that some one may have thus used it. He must be a maker as well as user of the language. His judgment needs balancing on every sentence and paragraph, and unless the learner has within himself the reason for every step, he is always liable to trip, stumble and fall. Grammar must be dug out.

The Simple Sentence.

By Daniel T. Edwards.

THE study of grammar as the reflective study of language is indespensable to the school curriculum if a high degree of culture would be attained. It is essentially the thinking activity turned in a reflective, critical attitude upon itself. In other words, this study is the form that logic assumes in the interpretation and construction of language. As such it is the only form of purely logical discipline that affects the lives of the vast majority of people.

Through the study of English grammar the child is led by easy and natural steps to an understanding of the logical structure of the English sentence. By thinking out relations as found in his own habitual expressions, as well as in the expressions of others, he is learning to think by thinking. Such sentence study should then be made to familiarize him with the parts of speech, and serve as a basis for the development of the inflections of our language. An understanding of the rules of syntax should be easily derived from the study thus carried on.

Then, too, this careful study of meanings and relationships, although extremely elementary at first, should ultimately endow the child with an appreciation of that wonderful stone house of literature which is such a noble heritage of the race. This study of the intimate relations between various thought processes and the appropriate forms of expression leads slowly but surely to the endowment of the pupil with that "feeling for English" so essential to him who would make use of English composition with ease and propriety.

The practical question for us is, How are we going to attain the desired end?

The sentence is the point of departure. This should be a cardinal principle in our treatment of the subject. Obviously, the study of the simple sentence should be the first step undertaken. The method employed should be both analytical and synthetical.

At first simple statements should be drawn from the children. This reveals that every statement is made about something. This something is called the naming part. That which tells about the naming part is the telling, or asserting part. After the child has acquired facility in making the distinction between the naming and telling or asserting parts, the logical terms subject and predicate should be substituted. The naming part is called the entire subject, while the asserting part is called the predicate.

Taking up, then, the entire subject we discover that it contains one principal naming word, with other helping, measuring, or bounding words. The child should be so directed in sentence formation, and sentences for study should be so chosen, as to bring out this idea. The principal word is then called a noun, or a pronoun. As used in the sentence it is called the simple subject. The helping words are called modifiers, because they measure or bound the application of the simple subject.

As soon as the term subject, predicate, modifier, noun or pronoun has been given, its derivation should be shown, and its definition evolved. Indeed, it is a general rule that when the meaning of terms used in sentence analysis and etymological study has been made plain by inductive means, definitions clear and concise, should be provided for them. In arriving at and fixing definitions the derivation of the word defined is an important factor. For the elements of the term thus disclosed seem to provide the child with "mental pegs" upon which to "hang" the definition.

The function of the modifiers of the subject having been made clear, a more specific name, adjective, is given to each of them.

In like manner the predicate is analyzed. It readily falls apart into the verb, or asserting word, and its modifiers. Then the term adverb is given and explained.

At this point synthetic exercises in the construction of sentences should be used. With simple subjects and predicate verbs given as the skeleton or frame work, sentences should be formed by the addition of adjective and adverb modifiers. This should be made an interesting exercise. New and attractive phases of thought will constantly appear to the child through his manipulation and change of the modifiers used. If sentence analysis and construction are made an exercise of the reasoning powers, they must necessarily become pleasurable, for the mind always finds pleasure in the harmonious exercise of its own powers.

In this way the declarative sentence has been studied. The pupil has acquired a facility in detecting its elements. From ob servation of the functions performed by the word employed, he arrived at a definition for each. By adhering to the thought structure of the sentence, the pupil will find very little difficulty in solving either the transposed statement or the interrogative sentence. Then the study of the imperative sentence and of exclamative constructions should be undertaken. The child should note that while the exclamative construction is peculiar in form, in reality it is but a declarative, interrogative, or imperative sentence under a new form of expression.

The pupil should now acquire the power of expanding adjective

and adverbial modifiers into adjective and adverbial phrases, and ultimately into adjective and adverbial clauses. As soon as the distinctive use of phrase and clause modifiers has been discovered, the child should direct his attention to the internal structure of such modifiers. This will, of course, introduce the use of prepositions, subordinate conjunctions and relative pronouns.

But it will soon become apparent to the child that while some verbs are capable of forming the predicate of a sentence, either alone or with modifiers, other verbs are not able to do so. This fact brings out the distinction between verbs of complete and verbs of incomplete predication. This leads to a discovery of the characteristic use, and to the definition of transitive and intransitive verbs. Then objects, whether nouns or pronouns, should be considered. In contrast to the object, noun or pronoun, the predicate noun, pronoun and adjective should be brought out.

The development and mastery of these fundamentals will, of course, require much patient study. After their acquisition has been made secure by teacher and pupil working in unison, it will be proper to proceed further to the consideration of factitive objects and adverbial objectives. The use of participial and infinitive constructions will become apparent by their being associated with ordinary constructions of adjectives and nouns. The absolute constructions should then come up for consideration, and their adverbial characteristics can be shown. Then the free, unattached character of independent expressions will easily become apparent.

Analysis should at first be oral, followed by the use of the diagram. Care must be taken not to abuse the latter means. To this end the form of diagram used must not be allowed to become intricate. Only the main outlines of the sentence should be depicted in this manner. Phrases and clauses should at first be subjected to full oral analysis. But later, after facility in recognizing the elements has been acquired, this minute analysis should be dropped. No exercise should be constantly drilled upon after it is once thoroughly mastered. Oral and diagramatic analysis should be followed by written analysis. In this way we can make sure that the child is acquiring and expressing thought relations, and is not becoming the mere slave of mechanical operations.

The pupil should begin this work by analyzing his own simple expressions. This should be followed by study of his own compositions and those of his classmates. Then a connected story, expressed in simple form and easily understood language, should become the subject of study. Care must be taken that the child understands the meaning of the words and sentences used. Otherwise the whole exercise loses its significance and value.

The Teaching of Sentences—Inductive and Deductive.

By Francis H. J. Paul.

BEFORE entering on the detailed discussion as to what method is best in the teaching of sentences, it may be of advantage to consider briefly the general question of method as applied to the teaching of grammar.

To many the word method stands for an erroneous notion, the particular device by which certain ponderable pedagogic results are obtained. Those accepting this statement of the nature of method are ever in search of some ingenious way of arriving at certain results. Whatever is said or done in pedagogic matters is judged by them simply on the basis of the definite, measurable results, and the beauty or ingenuity of the more or less mechanical devices invented to reach those results. In fact, the emphasis is only too often placed more on the devices than on the results. To this desire for "short cuts" on the part of those who lack the knowledge to understand, or the ability to apply the underlying principles of method, most of our "How to Teach" manuals owe their existence.

A true method, however, embraces something more than mere excellence and beauty of contrivance. It must be based on the fundamental nature of the subject, and on the laws which govern the mind in acquiring the truths of the subject, whatever those truths may be. Before deciding what general method must be followed in a given subject the teacher must ask himself the purpose of the subject as it exists in the curriculum, and what powers of the mind are exercised in apprehending the truths of the subject; how best that purpose is attained, and by what means these mental powers are best exercised.

From this standpoint, what is the purpose of grammar as it exists in the elementary school curriculum to-day, and how are the results aimed at best to be achieved? Let us briefly consider what has, in the past, been considered as the purpose of grammar. As regards its educational value, any subject of school study may be viewed from two standpoints, the practical and the disciplinary. Under the first, as a broad heading, in treating of grammar we may consider what might be termed "The Teaching to Write and Speak Theory." This conception of the purpose of grammar, if true, would be a very acceptable doctrine. It is based, ultimately, on the fact that the older grammarians neglected to distinguish between English, an analytic language, and Latin, a synthetic language, as well supplied with inflections as English is deficient therein. To the above-mentioned practical view are due such defi-

nitions as "English grammar is the art of speaking and writing the English language correctly," a definition that may, in slightly varying forms, be traced from Quintilian down to writers of modern treatises on grammar. If we hold this view, all that one has to do is to learn certain definitions, rules and principles, and, if he applies them correctly, he can handle his mother tongue as well as the ablest master of English.

It was found, however, that even adopting this attitude, grammar still remained a difficult subject, so that it was necessary to lighten the burden somewhat. As a result, we find Sir Richard Steele, in a refreshingly naïve way, writing his grammar in verse, and Kirkham inventing his manifold devices. This all seems absurd enough on the face of it, but let us look around and see whether we are altogether blameless in this respect, and choose from among our own number the one who will cast the first stone. What about those who teach that all sentences with *and*, *but*, *or* are compound; that certain words are always this or that part of speech; that certain verbs are always followed by objects, and so on, almost *ad infinitum?* It is not, however, so much to the discreet use of devices as to their abuse that we here object. We should not forget that every subject must, to some extent, involve effort; that interest may be interpreted in wrong terms and "soft pedagogics" result; that self-activity is the action of the mind against obstacles; and that the chief value of many subjects lies in the problems they present, in the solution of which the learner is called on for some effort.

Having found that the aim they held in view, *i. e.*, facility in the use of English, was not acquired by the study of grammar, teachers gradually came to recognize the disciplinary value of grammar. This disciplinary phase was undoubtedly in operation during the period when the facts were held to be the main object of interest, but the point to be noted is that this aspect of grammar was only vaguely apprehended, and little or no direct appeal made to it.

What is the true purpose of grammar? To answer this question it is necessary, as we said before, to examine the subject and its method of appeal to the human mind, and more especially the mind of the child. In the first place, grammar is a series of abstractions, a number of generalizations. What does this statement mean more than that these generalizations have been arrived at inductively through a study of language in use, a study of the sentence. For the purpose merely of knowledge, of the possession on the part of the child of so many facts of grammar, give him, if you must, the definitions of the text-book, and stop there. If, however, you are going to be a real educator, and the child's mind

means more to you than does the matter you are presenting to him, then by all means teach the facts of grammar as they were discovered, inductively.

We have spoken of induction, but have not defined our term. To do so, then, in the briefest and clearest language at our disposal, we may say that induction is the method pursued by the mind in arriving at general truths from the examination of particular instances. Thus, a child in the course of his school life is placed under many teachers, of widely different personalities, it may be. Neglecting the differentia and seeing the essential, the teaching act in all of them, the child comes, eventually, to the conclusion that a teacher is one who teaches. Note the vagueness of this final concept or general notion; an understanding of this vagueness, as resulting from its wide extent, will aid us in our further examination into the inductive method. Besides conception or the formation of general notions, the process of judgment is also involved in induction. Judgment may be defined briefly as the process of seeing the relation between two ideas. In the process of induction, the pupil sees a certain thing, notes its qualities; sees another, and identifies the second with the first, or notes the points of similarity and of difference. The noting of the qualities, it is to be remarked, is as much an act of judgment as is the attending to the points of similarity and dissimilarity. After the examination of many particulars, resembling one another for the most part, the child abstracts the fundamental likenesses, and erects therefrom a concept, a general notion, an idea of a class, or call it what you will. It is on the basis of such thinking that some have considered grammar as the logic of the elementary school. It is to be noted, however, that in grammar you are not teaching the rules of logic, but are teaching your pupils to think the rules of grammar logically.

In the application of the inductive method to the teaching of sentences, it must be borne in mind that the lesson is one in grammar, and that all extraneous matter must be excluded from consideration at this time. This is no time for the consideration of spelling, meaning and use of words, and remote allusions contained in the sentence. Concentrate your attention, and that of your class, on the purpose in hand. In order to do this, it is the wisest plan to select your examples of sentences from the oral and written expression of the children, and from well understood passages in the reading and other lessons.

In beginning the study of grammar, it is the accepted practice to-day to start with the sentence as the unit, a practice which is logically so well grounded that it needs no added support from the

present writer. Begin where the children are. Have them supply the sentences at first, and select those most suitable for the purpose in hand. Let us suppose that the following represent sentences given by the pupils in a 5-B grade, where the grammatical study of sentences is taken up for the first time under the existing curriculum:

1. The lion is an animal.
2. The cow chews his cud.
3. The beaver has a broad tail.
4. I live on Eighth Avenue.
5. I forgot.

Our endeavor here is not to formulate any infallible method of procedure in the treatment of these and other sentences inductively, but rather to suggest a few questions that may be improved upon both in quality and in quantity by the teacher who wishes, by using this method, to bring his pupils to the understanding of the sentence as the expression of a thought, and of its elements, the subject and predicate. Having written the sentence furnished by the members of the class on the blackboard, the teacher may by some such questions as the following develop the idea of the thought underlying each sentence: In the sentences on the board each boy has told me something. What is language good for? Do we always tell what we know to others? When we keep an idea in our mind without telling it, what are we doing? Can we think when we are alone? What do you call that which you think? When we wish to tell what we think to another, what do we do? What form does our speaking take? A sentence, then, stands for what in our mind? Each boy tell me something we may think about; something we may think about it. Each boy give me a sentence. Before you gave me the sentence, where did it exist? What was it called? Can you tell me what a sentence is? We may now pass to a consideration of the main elements of a sentence. In the above questions we have foreshadowed these to a slight degree. We may now ask again for things that may be thought of and thoughts concerning them. Then again direct the attention of the class to the sentence on the board, and ask members of the class to pick out the thing spoken of. What is necessary in every sentence? Why is something to be thought about necessary in every sentence? When the pupils are able to answer this question correctly they have a thorough understanding of the sentence as an expression of thought. After the examination of many sentences give the term *subject* frankly. The notion may be still somewhat vague, but do not forget that, in conquering the new, the mind goes "from the whole to its parts," "from the vague to the

definite." Next, while the function of the different subjects in the numerous sentences examined is still in mind, ask for the definition of the term subject, and have the pupils pick out the subjects in new sentences. When the concept, subject, is well understood, examine each sentence, asking what is said about the subject in each instance. Give the term predicate and ask for the definition. Pick out predicates in new sentences. At this point, and especially in connection with the question of grammatical terms, it may be necessary to remind some of our confrères who are apt to carry the development method too far that, when the general notion subsumed under a technical term is understood, it is far better to give the term, even if in a modified form, than to waste time in trying to evolve it from an inner consciousness in which it has most likely never had a habitation.

The deductive method is the reverse of the inductive method. In the application of it to the teaching of grammar certain principles or definitions are given, and the pupil is required to make application of these principles or definitions to particular cases. The movement in the application of the deductive method is a downward one, from the general to the particular. If we make use of the sentences already treated, the pupil will be given some such definition as "A sentence is the expression of a thought." He will then be told that the examples given are sentences, and asked to pick out other sentences in his reading or other lessons; or, perhaps, asked to furnish sentences of his own making. The widespread application of the deductive method is a result of the idea already mentioned that, if you acquaint the pupil with the fundamental laws of the language, he can, if he have the ability to apply these laws, speak and write correctly. The *ifs*, however, invalidate the argument, and really constitute a begging of the question, for the actual point in question is whether or no you have given the pupil the knowledge and power implied in the above conditional clauses. The application of the deductive method in the teaching of grammar has undoubtedly been widespread, but it is now being rapidly relegated to its proper sphere. Having briefly considered the inductive and deductive methods, let us now consider the relative advantages and disadvantages of each.

The inductive method, as applied to the teaching of sentences, gives: 1. A training in observation, as is shown in the examination of many sentences for the purpose of comparison, and of finding likenesses and differences. 2. A training in abstraction, in seeing the general, the concept sentence, in the particular sentence. This ability of insight, as it may be called, is well-nigh invaluable, distinguishing in later life, as it often does, the truly

learned man from the individual who is able to recognize the particular only in and of itself. 3. Training in judgment and comparison, which go hand in hand in this case. The child, in the presence of a great many examples of sentences, sees that this sentence resembles that, that it is in accord with the general notion of sentence he has arrived at up to the present time, or that it has in it some mark which requires a modification of his provisional concept. 4. Training in scientific method, and contributes somewhat to the formation of a scientific frame of mind. 5. Training in exactness, for the child, if the method is properly applied, will be led to see that his conclusions will be true just as long as his judgments in the particular instances are correct. 6. An inquiring turn of mind, which enables him to criticize his own generalizations and the definitions of the text-book.

On the other hand, the inductive method in grammar teaching has often been objected to. It seems to the present writer, however, that most of these objections have been aimed at the manner in which the method has been used by some rather than at the method itself. It has been claimed that children are unable to learn by the inductive method, that their generalizations are too often false, and that the method requires too much time. To the objection that the method is not applicable in the teaching of children of the age at which grammar is now usually introduced, we can only say that the fact that children of that age do follow this method is answer enough to this objection. How, may we ask, do children arrive at a knowledge of the intricacies of their various games and skill in playing them? Does each boy make a profound study of the rules and principles of the game before he plays; or does he not, from engaging in many games, come to a more thorough apprehension of the rules and "fine points" of the games, an apprehension which shows its vagueness by the term "*knack*" which the boy applies to it. Some will say that the generalizations in the realm of games are easy. Easy they undoubtedly seem to us as adults, but to the boy they are undoubtedly as difficult as our higher generalizations are to us. The point to be borne in mind, however, is that the inductive method is not an impossibility to the child's mind and, if we are to have the child think inductively, it should be our aim to accommodate our teaching to his ability, to make the induction such as he can comprehend, simple at first, and gradually becoming more difficult with the strengthening of his mental powers. We come now to the objection that the generalizations of the child are often false, because they are founded on too few particulars or are too hastily made. This objection is but a result of the improper use of the method, and not

founded on any fault in the method itself. It is in preventing hasty and faulty generalizations that the teacher is afforded an opportunity to show himself worthy of that name. It is easy enough to trip up the boy who has made a generalization on too few particulars and, by this very tripping up process, to call his attention to the essential feature of the method, *i. e.*, its dependence on the number of the particular examples and the exactness of his judgment in each case. The objection that time is lost by the use of the inductive method may be easily met. If we consider the teaching of sentences, and for that matter the whole subject of grammar, from the standpoint of mind development, we can hardly say that time is lost by the use of the inductive method; but rather that the reverse is true. Those who make use of the deductive method, entirely or almost so, think that they are saving time, but how many pupils in their classes really know the concept? Some few do, or at least seem to, apprehend the truths of grammar thus taught; but we are not teaching for the benefit of the few bright ones, but rather for that great abstraction, the average. Another point to be noted in this connection is the fact that, even if you do teach by the deductive method, your pupils learn by the inductive method. Taught deductively, the average pupil finds himself in a hazy condition of mind regarding the subject, a haze that he clears away as best he may, of himself, and inductively. Each application of the general which has been furnished by the teacher furnishes to the pupil a step, which he uses in the induction which leads him back to the concept.

For the deductive method it has been, most properly it seems to the present writer, urged that it affords ample training in reasoning. As judgment was denominated as the identification of ideas, so reasoning may be defined as the process of discovering the identity or difference between two judgments and, through them, arriving at a third judgment, the conclusion. The form that reasoning usually takes is the well-known syllogism with its two premises and its conclusion. An example of the syllogism, although it does not often appear thus formally, would be:

"A sentence is the expression of a thought." "The beaver has a broad tail" expresses a thought. ∴ "The beaver has a broad tail" is a sentence.

Possible objections to the deductive method, as resulting from faulty handling, may readily be seen. To begin with, the vocabulary of the first premise must be suited to the pupil's understanding. Such words as "expression" and "thought" must be thoroughly understood, and the best way to teach them is inductively. Again, extreme care must be observed in the handling of the second premise.

It has been well observed that most of our trouble in the management of this reasoning process comes just here. It is not so much the knowledge implied in the first member that we lack as the ability to see that the particular example found in the second premise comes under the general implied in the first premise. We saw, in considering the inductive method, that this power of insight, of seeing the general in the particular and the particular as a phase of the general, was one of its strongest claims on us as teachers. We thus find that, in the midst of our consideration of the deductive method, that method itself shows us its weakness and its dependence on powers of the mind to be obtained by practice in the inductive method. We have already referred to the fact that this is usually not a favorite or natural method of the mind, that, even when taught deductively, the mind learns inductively.

It has been claimed by some that the inductive method is the natural method of mind procedure. This statement is true only in part; the deductive method is, in many instances, fully as natural as is the inductive method. Thus, in teaching sentences, it would be a waste of time, when the concept interrogative sentence is to be taught, to retrace all the steps necessary for an understanding of the general idea of sentence. Starting from the general notion of sentence which the child already possesses, it will not be difficult for the teacher by a process of comparison to show his pupils that this new sentence corresponds to the concept he already possesses in every respect but one, *i. e.*, this new sentence asks a question.

If we confine the term "natural method" to that method of presenting a subject, which corresponds most closely to the action of the mind in the formation of concepts, it may be of interest for us to examine in what that action consists. Thus, let us suppose that the child in his study of sentences first meets with such examples as "He runs," "Birds fly," "Boys study," etc., sentences quite commonly used in this connection. After an examination of examples such as these, the child has a vague idea that a sentence is a means of conveying a thought, and perhaps that it is composed of two words, one of which names something, the other of which tells something about the person or object named by the first word. This is his first provisional concept of a sentence, and such would his notion of a sentence remain if we were always to meet with examples of the same type. But such is, of course, not the case. Meeting with new types of sentences, the child finds that the number of words is not an essential attribute of a sentence, and has to drop this element from his general notion, erecting a new concept of a sentence, wider in extent but narrower in content than

the old concept. This new concept is now brought back to new particulars for the purpose of testing its validity; and, with the introduction of interrogative, imperative, and exclamatory sentences, the pupil is gradually led to discard the non-essentials, and to realize, dimly at first, but more clearly with each new application, that sentences have one fundamental characteristic: they are expressions of a thought, and must have a subject and predicate, explicit or implied.

The foregoing description of the action of the mind in arriving at the sentence concept is also a description of the so-called inductive-deductive method. In the use of this method, the truly "natural method," if any deserves the honor of that designation, it is the duty of the teacher to supply numerous examples of sentences, well graded and each offering some simple problem for the pupil's consideration. He should then lead the pupil to make inferences from the sentences adduced. He should next furnish the pupil with sentences differing in non-essentials, and ask him to explain his general notion of sentence in these new cases. Taught thus, the pupil finds that his general notion embraces some particulars which must be discarded as not general and not necessary. A narrowing of the content of the general notion, so as to include sentences not possessing these unnecessary particulars, results; new application is made to new instances; and fresh concepts are built, narrowing in content and widening in extent as they go, until finally, the ultimate concept, the concept having the fewest qualities and containing the most cases, is arrived at.

In concluding this brief consideration of the inductive method, it might be well to call attention to the fact that the Five Formal Steps of the Herbartians are an application of this method. Thus, in the first step of the Herbartians, a thorough investigation into the knowledge already possessed by the pupil is insisted upon as a prerequisite for further progress. The second step in the teaching of sentences would be the preparation and presentation of the sentences. This is apparently a mere mechanical operation, but is far otherwise in reality, for on the right choice of sentences, sentences that are properly graded, and that present but a single new difficulty in each instance, depends the stability of the superstructure that is to be built on the knowledge thus gained. It seems to the present writer that it is faulty presentation, consisting in too great steps between the examples offered to the pupil for his examination that has caused some to decry the use of the inductive method in the teaching of grammar. In association, the third step, we find that comparison, that picking out of similarities and differences already mentioned. Generalization, the fourth step, furnishes us that

examination of particulars for the general and the constant widening of the extent of the latter, which we have already noted. The importance of the fifth step, application, for the testing of our results, we have also dwelt upon. This application should occur not only at the end of the process, but also throughout in the formation and widening of the provisional concepts.

In the matter of definitions, the formation of which should always be the last step, in teaching a concept, we should be careful to remember that the definitions of the text-books are not made up of sacred words in which is bound up all of the subject. We should rather regard the definition as representing a process of thought in the mind of the one offering it. If the definition of a sentence which the child offers us shows that he thoroughly understands what a sentence is, and has couched his knowledge in good English, we should be satisfied.

Other writers in the present issue of this magazine are to treat of the different types of sentences, and in a more detailed way than we have done, so that, for the present, we will confine ourselves to a few points connected with the general teaching of sentences not as yet mentioned. In teaching sentences on the basis of use we should be careful to remember that they may be distinguished according (A) to the condition of mind on the part of the speaker or writer, and (B) according to the effect intended on the hearer. Thus:

	A (SPEAKER).	B (HEARER).
Declarative sentences:	Desire to impart information.	Mind in a receptive mood.
Interrogative sentences:	Desire for information.	To be moved to impart the required information.
Imperative sentences:	An expression of will.	To be moved to action under the impulse of that will.
Exclamatory sentences:	A feeling of joy, fear, anger, etc.	To have like feeling aroused.

In conclusion, we can, perhaps, do nothing better than to insist again, as has been done before in this article, that no one infallible method suitable for all cases, can be formulated for the teaching of sentences any more than it can be done for the teaching of any other subject. Each method has its own advantages and disadvantages, varying with the subject, the pupil, and, above all else, with the teacher. The ability to use method wisely consists in the power of selecting and applying the most suitable method in each instance.

Lesson Plans for Teaching the Complex Sentence.

By Edward Gideon.

A SIMPLE statement containing one subject and one predicate is a simple sentence. It may contain various grammatical forms of modification; but so long as any one of these forms does not contain a subject and a predicate, the sentence is still called simple. Many of these forms are convertible into separate statements, containing a subject and a predicate, when so introduced, or if a statement is appended in any way, the sentence is called complex. All such statements have a grammatical dependence upon some part of the simple statement and are called clauses.

The object of the following lesson plans is to show this development:

1. Write short simple sentences, without modifiers? Name the subject and predicate in each?

2. Write other simple sentences, introducing the following modifications of the subject:—

a. By an article.

b. By an adjective.

c. By a noun or pronoun in apposition.

d. By a noun or pronoun in the possessive.

e. By a participle.

f. By a phrase: 1. prepositional; 2. appositive; 3. participial.

Exercise the class in naming the subject and predicate in each sentence given.

Exercise the class in naming the kind and use of each modifier in each of the given sentences.

2. Write other sentences, illustrating the following modifications of the predicate:

a. By a predicate adjective.

b. By a nominative predicate.

c. By a noun or a pronoun object of the verb.

d. By a prepositional phrase.

e. By a verb in the infinitive mood, simple or phrasal.

f. By a participle.

g. By an adverb.

Exercise the class in naming the subject and predicate in each sentence given.

Exercise the class in naming the kind and use of each modifier of the predicate in each of the given sentences.

Notice that in each of the sentences given but one statement is made, and that but one subject and one predicate is found in each.

Examine each of the sentences given, and see if the idea expressed by any modifier therein can be given in a statement containing a subject and a predicate.

Good men are few. Men who are good, etc. John Brown, artist, etc. John Brown, who is an artist, etc.

Brothers divided are a sad sight. Brothers who are divided, etc.

The sun, shining through the mist, looked white. The sun, which shone through the mist, looked white.

He asked for more time. He asked that more time be given him.

Columbus believed in the rotundity of the earth. Columbus believed that the earth was round.

Show that the sentences thus formed have lost their simple character; that they contain more than one statement; that they contain more than one subject and one predicate; that one of the statements is complete in itself; that one is dependent from its modifying character, and that from the complexity of expression due to this introduction of another statement, the sentence is called a complex sentence.

Exercise in introducing clauses of any given modifying character into simple sentences.

Objective Relations—Predicate Nominative and Predicate Adjective.

By George A. Mirick.

THE editors of the Teachers' Monographs have invited me to write a discussion of Objective and Attribute Complements. As no restrictions have been placed upon the discussion, I have taken the liberty of changing the terms to Objective Relations, Predicate Nominative and Predicate Adjective. This change is made because the terms Objective and Attributive Complements seem to me not to characterize fitly the grammatical things for which they stand. Objective Complement is the grammatical name sometimes given to the word, phrase or clause that is the object of a verb. This name is given under the impression that such object completes the meaning of the verb. A thoughtful study of a simple sentence will reveal the fact that the object does not complete the meaning of the verb, at least not more than does the subject or any of the verb modifiers. It would seem to be true that no word in a sentence is used to complete the meaning of any other word, but that each word is used to fill up or complete the thought of the sentence. Therefore the word complement, used exclusively with objective or attributive, is misleading.

The objective relation is one of four that is possible for words to hold in a sentence; the other three being the subjective relation, the modifying relation, the connective relation. Before reaching this topic in the study of grammar the pupils have become somewhat familiar with the parts of speech, and in the analysis of sentences they have progressed from the predicate verb, which is the focal point of a sentence, through a discussion of the simple subject.

In dealing with the predicate verb and the simple subject the mind has made two distinct judgments, one in selecting that word or phrase in the declarative sentence that is used in making the statement; and in interrogative and imperative sentences which have been turned into the declarative form: the other in distinguishing the word, phrase or clause which holds the subject relation to the predicate verb. If the pupil's mind has been allowed to exercise itself with numerous sentences involving these judgments in great simplicity and variety, some facility has been gained in discovering grammatical values and relations of words.

As in presenting previous topics, the teacher, who keeps on the mind side rather than on the book side of the subject, will intro-

duce the topic, objective relations, with inductive lessons. In number these lessons will be as many as the pupils need to gain an intelligent view of the field covered by the topic. Of necessity they must be based on an explanatory statement to the effect that "verbs expressing action may have a noun (or pronoun), a phrase or a clause to show the person or thing affected by the action."

Such a statement should not be given in the class as a definition, neither should it be memorized. Pupils of twelve to fifteen years of age are not in need of definitions, but are greatly in need of ideas. Definitions impress themselves as finalities, and tend to stifle thinking. Having a definition, the mind considers that it possesses the whole thing. This mental attitude is most natural, because definitions are in fact the final results of study.

The explanatory statement should be considered then not at all as a definition but as the starting point in a discussion. The inductive lessons which follow are stages in the discussion whose purpose is the illumination of the statement.

The inductive lessons will consist of an examination by pupils and teachers together of a series of very simple sentences. In this examination a few grammatical facts will be established.

First: That only verbs expressing action can take an object.

Second: That a verb of action may take an object or it may not take one.

Third: When a verb of action does have an object the verb is called transitive. Verbs of action that do not have an object are called intransitive. Verbs that do not express action are always intransitive.

Fourth: That infinitives and participles may take an object just like a main verb.

Fifth: That an object may be a word, a phrase, or a clause.

Sixth: That a verb may have two or more objects at the same time.

After these truths are understood in very simple sentences, and are fixed in mind by numerous applications made independently by pupils, the question may be raised, "How can the object of a verb be discovered in a complicated sentence?" The question is most naturally raised by introducing a sentence in which the class will find it difficult to discover the object. It may be shown that, as an object of a verb is the person or thing affected by the action of the verb, it can be discovered infallibly by placing the interrogative words *whom* or *what* after the verb. The simplest answer that the sentence furnishes to the question thus formed is the simple object.

At this point pupils may easily run into a difficulty. In the

sentence "John is a man," man seems to answer the question "is what?" But pupils should be referred to the fact before established, that no verb can be transitive unless it expresses action.

It has been a custom to make much of the *complete* subject and *complete* predicate. But in a study of the relations of words, which is the purpose of grammatical analysis, the idea of complete subject and complete predicate seems to have no particular value. It certainly is confusing in the study of an inverted sentence.

Guesswork, that bane of elementary thinking, must now be eliminated. An infallible method of finding the object having been furnished, pupils should apply it invariably. At this point the minimum of talk on the part of the teacher and the maximum of oral and written work on the part of pupils is desirable.

The final test that a pupil has a working knowledge of the object relation is that he can compose sentences containing words, phrases and clauses in that relation. It will be helpful to teacher, as well as pupil, to have a short oral and written class exercise illustrating this composition work before assigning a lesson. This class exercise creates opportunities for the teacher to rectify misconceptions that have escaped notice before.

The study of the objective relation is completed at this point so far as it has to do with verbs. But prepositions also take an object. The relation of object to preposition, however, will present no difficulties, if the discussion of it is deferred until the general topic, connective relations, is reached. It will then find its natural place with prepositions.

Because the predicate nominative is ordinarily confused in children's minds with the object of the verb, it should be introduced for study as far away from the study of the objects as possible. If copula verbs are treated as essentially connecting words, which they are so far as the predicate nominatives and predicate adjectives are concerned, these may very properly be considered last in the study of sentence analysis. Emphasizing them thus after the true objective relation has become clearly fixed in mind, and with connectives, it is easy to see that the predicate nominative and predicate adjective are simply modifiers of the subject which are found in the predicate position because of the peculiar nature of the copula verb. If this is the true interpretation of the relation of predicate nominative and predicate adjective in a sentence, they should not of course be called attributive complements, as they complete nothing.

Infinitives and Participles.

By J. T. Thompson.

IN giving my views upon *infinitives* and *participles*, I am not unmindful of the task before me. There seems to be a great difference of opinion respecting the use and form of these two very important parts of speech. Authors and teachers of good repute give different constructions and teach different dispositions. More recent writers on the subject of English Grammar more nearly agree upon the disposition and use of those important words and phrases called *verbals*.

Why not agree altogether? Is there any real doubt as to their origin? Certainly this cannot be. Then why not give a uniform construction to *verbals*, or *infinitives* and *participles* as well as to nouns, pronouns, objectives, and as a rule all ordinary parts of speech, and thereby do away with these wide differences in the use and construction of infinitives and participles? A more uniform grammatical construction and use of infinitives and participles would not affect ordinary parlance, the pulpit orator, or the platform speaker, but it would be a great advantage to the student, teacher, or other persons, who must at stated periods pass technical examinations upon the construction and use of the English language.

It is certainly gratifying to know that recent writers, who are most likely to shape current or public opinion, are more nearly a unit in their teachings on the construction and use of *verbals*; but it is not so gratifying to know that a great concourse of teachers are not able to get out of the rut.

The reader of this article may think my criticism unjustifiable and too severe; if so, let us reason together and we shall see.

The best writers of the present time, writers who are destined to be looked upon as authorities, consider *verbals* under two classes; viz.: *noun-verbals*, called *infinitives*, and *adjective-verbals*, called *participles*.

Compare the following: *To write* correct letters requires a practical knowledge of grammatical construction of words. *Writing* correct letters requires a practical knowledge of the grammatical construction of words. *To write* and *writing* fill the same office, both being nouns and subject of the verb requires. *To see* is *to believe*. *Seeing* is *believing*. As *to see* and *seeing*, and *to believe* and *believing* fill the same office, they are pure noun-verbals, or infinitives used as nouns.

Examine the following: (a) He gave me water *to drink*. (b)

Mr. Brown has houses *to rent*. (c) I have time *to read*. Here we have the infinitive used as an adjective modifying their respective nouns. Study the following: (a) I have come *to see* you. (b) We grieve *to hear* it. (c) It is better *to wear* out than *to rust* out. In these examples the infinitives are adverbs; (a) and (b) modifying verbs and (c) modifying the adjective *better*. Thus, it seems quite apparent that infinitives may have the construction and use of *nouns*, *adjectives*, or *adverbs*.

The *participle* is a word that partakes of the nature of the verb and the adjective, and hence it is called the adjective-verbal.

Examine the following: (a) Wounds *made* by words are hard to heal. (b) How *charming* is nature! (c) We, *fulfilling* our promises, pushed forward in the work. (d) The prisoner, *having proved* the falsity of the indictment, was exonerated. In these sentences the participles are adjective-verbals.

The participle may in a few instances fill the office of an adverb; as, "The boy came *sauntering* along." "She comes down from heaven to his help, *interpreting* for him the most difficult truths, and *leading* him from star to star." Most writers would call these words verbal adjectives instead of verbal adverbs.

It appears manifest to me that with the single exception of the use of the participle as an adverb, the foregoing sentences give an outline of the various uses of the verbals. But possibly a more complete discussion of this subject would not be amiss.

In furthering the discussion of this subject, I shall maintain that all examples given will fill similar uses and similar constructions to the foregoing. Let us note the following: (a) He enjoys *to live* in the woods. (b) He enjoys *living* in the woods. In (a) *to live* is a simple infinitive used as a noun, object of enjoys. In (b) *living* is the infinitive ending in *ing*, often called the gerund; it is used as a noun, object of enjoys. *The simple or the compound gerund is always used as a noun-verbal.* The distinction between the gerund and the participle is, the gerund is always a non-verbal and the participle always an adjective-verbal. They have the same form but not the same use.

Note the following: (a) Mr. Brown, *learning* of the sad accident, returned home. (b) She, *being called* proud, became offended. (c) He, *having been writing* all day, was tired. (d) The student, *having finished* his task, was excused. In these sentences, the participle, simple or compound, is used as an adjective-verbal, modifying Mr. Brown, she, he, and student respectively.

Compare the following: (a) Mr. Brown, on *learning* of the sad accident, returned home. (b) We are far from *having exhausted* the significance of the text. (c) The truth of his *having*

by inoculation was quite manifest. (d) He complained of [illegible] all day. In these sentences we have the simple or compound gerund used as a noun-verbal object of a preposition.

Further examples, in which the simple infinitive, or gerund, is used as the object of a transitive verb or of a preposition: (a) He likes *to read* history. (b) He had no choice but *to obey*. (c) He became worried in *writing* lengthy letters. (d) Mr. Smith enjoys *shooting* quail. In (a) we have the simple infinitive, object of the verb; in (b) the simple infinitive, object of the preposition *but;* in (c) the gerund is object of the preposition *in;* in (d) the gerund is object of the verb.

It is in this last use of the infinitive, the simple or compound gerund, where many teachers of the present, and many of the earlier writers, would depart from the construction and use of many of the foregoing sentences. Many teachers would call the *ing* examples of either the simple or compound gerund *participles used as nouns*. According to the writers who are most likely to influence current opinion, the participle is *never used as a noun-verbal*.

The law of the English language is to follow the usage of the best writers, authors, and speakers. Then why not do so? Some teachers are ready to say that the participle may have the construction of a noun by learned authority. Yes, the same as any ordinary adjective; as, "The *living* and the *dead*;" "The *tempted* and the *tried*;" "The *lost* and the *forgotten*." All these words are nouns; but they have lost their *participial* character; they are not now verbals, but pure adjectives used as nouns.

Another error quite common is found in such expressions as the following: The *rising* sun; the *living* giant; the *running* horse; the *morning* dew. These words are pure adjectives, not participles at all.

This brings us to a construction which must be carefully studied. I refer to words ending in *ing*. Note the following: (a) *Climbing* steep hills requires labor. (b) He enjoys *singing* songs. (c) I remember his *introducing* me to you. (d) Your *trimming* the trees improved their growth. (e) In *reading* law, he excelled. These are examples of pure gerunds or noun-verbals ending in *ing*. Again: (a) *Traveling* is more enjoyable for some than for others. (b) Slow *traveling* is tiresome. (c) He becomes weary in *traveling* the rounds.

In (a) *traveling* might be called a pure noun, or it might be considered a non-verbal; in (b) *traveling* is a pure noun, modified by the adjective *slow*; in (c) *traveling* is an infinitive taking the noun *rounds* in the objective.

Again: (a) He will leave in the *morning*; (b) The best thoughts and *sayings* of the poets; (c) There came a *moaning* from the sea. In (a), (b), and (c) we have examples of pure nouns. Further: (a) *Feeling* sure that he would come, I waited longer. (b) A falcon, towering in her pride of place; (c) *Hearing* a knocking, I went to the door. These are examples of adjective-verbals or pure participles. Again: (a) The *flowing* river; (b) The *waving* grain; (c) The *roving* refugee. These are examples of pure adjectives.

Hence we see, leaving out prepositions and conjunctions ending in *ing*, which are derived from participles, that we have no less than four parts of speech ending in *ing*; viz., the nouns, adjectives, infinitives, and participles.

Just here I wish to note another point of difference in disposing of the simple infinitive. It would seem to me a matter of little moment, in giving the syntax of the simple infinitive, as *to laugh, to play, to love*, and all infinitives having the preposition *to* prefixed or understood whether we regard the phrase as a single word, filling the office of a noun, an adjective, or an adverb; or consider the root infinitive as a noun in the objective case, object of the preposition to; for the prepositional phrase would fill the office of a noun, an adjective, or an adverb. But I am constrained to believe that the distinction between the infinitives and participles should be more rigidly drawn. Our modern writers are almost a unit in dividing verbals into two classes, infinitives or noun-verbals, and participles or adjective-verbals. The writers are learned and master grammarians, then why not follow their teaching? The truth is that this illogical way of teaching so bewilders the students that they are perfectly lost in disposing or giving the syntax of these two very important parts of speech.

This will continue to be so just as long as one teacher parses a certain word as a participial noun, and another teacher parses the same word in the same sentence as an infinitive or gerund used as a noun.

It is certainly logical that our teachers all over our great country should dispose of words according to the highest acceptable authority. We surely have enough difficulties to encounter in teaching the English language without perplexing the minds of students with a misuse of infinitives and participles.

Here are a few of the many scholarly writers who sustain the foregoing: Whitney, Lockwood, Buehler, Coy, Baskervill, Bain, Morris, Sewell, Garrett, Metcalf, Maxwell, Welsh, Swinton, Abbot, "Century Dictionary," "International Dictionary" and "Standard Dictionary."

Lesson Plans for Teaching Modes.

By Amos W. Farnham.

BEFORE making plans for teaching modes, it is necessary to determine what mode is. Mode may be defined as that property of the verb that denotes the manner of asserting an attribute. The term *mode* in its application in grammar is a general term, and therefore includes each particular mode. That children may get a general notion of what is meant by mode, there should be presented for their consideration sentences containing verbs illustrating each particular mode. Not until the idea of mode is grasped should any attempt be made to differentiate the particular modes. It is apparent that mode must be taught before indicative mode, imperative mode, etc.

It may be remarked that the verb is the most difficult part of speech to teach, and that mode is the most difficult property of the verb. It is all the more difficult since the authors of our latest text books on English grammar are not agreed as to the number and kinds of modes. An excellent grammar, copyrighted in 1900, says: "Grammarians do not agree in regard to the number of modes, but there are certainly three, viz., the indicative, the potential and the imperative." Another excellent work, copyrighted in 1901, says: "There are three modes in English: the indicative, the subjunctive, the imperative." One of our latest and most widely used grammars defines indicative mode, subjunctive mode, and imperative mode, and then tells the students: "To these modes a potential has been added." Still another grammar by two able authors, teaches indicative, subjunctive and imperative modes, and adds: "Several auxiliary verbs are used to form verb-phrases, indicating ability, possibility, obligation, or necessity. Such verb-phrases are called potential phrases. They are often called, collectively, the potential mode." After examining ten other grammars of recent date we are led to repeat the old adage, "Who shall decide when doctors disagree?"

It is the experience of the writer that the teaching of four modes rather than three simplifies the work on mode. This may seem paradoxical. Again, the teaching of potential modes has been found simpler than the teaching of potential verb-phrases. The question arises, "Why not call the verb-phrases, *have been studying* and *shall be studying*, indicative verb-phrases?"

The definition of mode determines to some extent the plan of

teaching it; it also determines some things that must be known before the first lesson or mode can be taught, notably attribute.

Aim for teaching mode. (1) To help pupils to express their thoughts with greater clearness, and to appreciate more fully the thoughts of others. (2) To develop the pupil's power of discrimination.

Review, or preparation. As a preparation for teaching mode, pupils should understand the thought expressed in the following statements:

A word used to assert (explicitly) is a verb.

A verb asserts of the object of thought (thought-object distinguished from sense-object) which is denoted by its subject.

The thing which a verb asserts is called an attribute.

The attribute belongs to the object of thought of which the verb asserts.

Attributes in grammar are of two kinds, action and quality.

Illustrations: Trilliums bloom in Spring. Here the verb *bloom* asserts the attribute blooming (action) of the object of thought, trilliums. Some trilliums are white. Here the verb *are* asserts the attribute whiteness (quality) of the object of thought, trilliums.

Presentation. The following sentences may be obtained and written on the board:

1. Robert catches the ball.
2. Robert, catch the ball.
3. Do catch the ball.
4. Catch the ball instantly.
5. If Robert catches the ball the game will be won.
6. Robert may (can or must) catch the ball.

Note.—Pupils are able to distinguish more readily the manner in which the attribute is asserted, if the same attribute is considered in each case, and the time of the attribute is the same, preferably present time.

In each of the above sentences select the verbs in order. In each case state why the word selected is a verb, of what object of thought the verb asserts, what attribute is asserted, whether the attribute is an action or quality, and what word or words denote the attribute.

Note especially the manner in which the attribute is presented to the mind: (a) Whether it is presented as a fact without any "ifs or ands"; (b) whether it is presented as a request, an entreaty or a command; (c) whether it is presented as a condition; or (d)

whether it is presented as a possibility, a probability, an obligation, etc.

In each of these sentences the use of the verb *catch* denotes the manner in which the attribute *catching* is asserted.

In a similar manner treat corresponding sentences containing the verb *ring*. Lead pupils to make the generalization: In each of these sentences the use of the verb *ring* denotes the manner in which the attribute *ringing* is asserted.

For drill and thoroughness use other verbs, *study*, *run*, *play*, etc., the pupils forming the sentences.

Statement. The use (or property) of a verb that denotes the manner of asserting an attribute is called mode.

Since the attribute asserted by a verb may be presented to the mind in several different ways, then it follows that a verb may have several different modes, and each mode must be distinguished by a special name.

The different modes defined:

A verb that asserts an attribute as a fact has Indicative Mode.

A verb that asserts an attribute as a request, entreaty or command, has Imperative Mode.

A verb that asserts an attribute as a condition, has Subjunctive Mode.

A verb that asserts an attribute as a possibility, a probability or an obligation, has Potential Mode.

When the idea of the different modes is fairly well understood, the *time* of the attribute may be noted. First, use all forms of the principal verb and its auxiliary verb that may be used to denote present time. It will be discovered that an attribute, in whatever manner it may be asserted, may have present time.

Next use all verb forms that may denote past time. It will be discovered that the past time of an attribute depends upon the *manner* in which it is asserted. If the attribute is asserted as a command or request or entreaty, then it cannot have past time.

In a similar way the pupils should decide whether the mode of a verb determines the time of the attribute which a given verb asserts.

The Use of the Diagram.

By Carl L. Garrison.

IN no line of educational work has there been greater swinging of the pendulum from one extreme to the other than in the teaching of grammar. The "old-time" teacher of even the grammar grades plunged his class into the most intricate analysis and split hairs with the nicety of a scholastic of the middle ages. His more logical pupils followed him with zest, while the rank and file, trudging wearily after, rarely discovered what it was all about. Then for some years, as a reaction from this wearisome study of minutiæ, technical grammar was almost ignored, "language lessons" usurping its place. Within the past few years there has been a very proper reaction from this extreme, and grammar is resuming its well-merited importance in the upper grades of the *primary* school.

But this renaissance of grammar study has naturally led to a close scrutiny of both subject matter and method of presentation. As the old-fashioned syllabification in spelling has lately been revived with "new psychology" reasons to back it, so diagramming sentences is again coming into favor, and if it be well understood and appreciated by both teacher and pupil that the diagram is only a means to an end and absolutely never the end itself, then the use of diagrams in the teaching of grammar may be justified by reasons based on sound pedagogy.

The value of the diagram is three-fold. It is a method of visualizing—making concrete—the relations of words which else must be expressed in abstract and technical terms. This is its chief value. The never-ending study of sentences as wholes, and of the relations of their parts, is a necessity for the right appreciation of good literature, but constant practice in analyzing sentences takes too much time if each sentence is to be written out in full, and oral analysis does not always sufficiently test the strength of the class. Diagramming is a species of grammatical shorthand, useful to the pupil as a time-saving device. To the teacher it is valuable as a means of testing rapidly the knowledge of each member of the class. It is this which has created the popularity of the diagram among teachers. A system of diagramming once learned saves so much of the teacher's time that it is almost impossible to dislodge the method where it has once got a foothold.

There are, however, disadvantages in the use of the diagram.

Pupils who do not comprehend the relations symbolized are likely to think the diagram an end in itself, "forgetting the spirit that is within." Teachers who incline to be over careful for beauty of form are prone to encourage care in form at the expense of content. Again, many systems of diagramming are mysteries to the uninitiated, so that children going from school to school lose time in acquiring skill. Moreover, parents, already exasperated by the new terms employed by the modern grammar, are precluded from helping their children unless they, too, learn each new system.

If the diagram is to have real value, it must have the chief requisite of such an invention, viz., *simplicity*, and to simplicity must be added *elasticity*.

Given understandingly, a few fundamental necessities, as the proper placing of the base of the subject and the base of the predicate to show their equal importance, and some very simple ways of distinguishing between co-ordinate and subordinate relations, between modifiers and complements, between connectives that serve no other purpose and those that are also a part of a clause, then all kinds of intelligent liberties should be allowed and encouraged—space-saving liberties—provided that the right idea of relation is maintained. A too rigid system, one which forces a child to analyze a whole sentence every time he wants to show a few points, is to be avoided. Constant class exercises in interpreting pupils, diagrams, or parts of diagrams, are of value in preventing a mechanical use of the device.

It must be clearly understood and appreciated that diagramming in no way takes the place of class discussion of fine points of analysis, or of class study of parts of speech and the uses of words under varying conditions.

The Teaching of Elementary English.

By Alice Sawtelle Randall.

WHY should the teaching of English present so many difficulties? There seem to be several reasons for this: first, in the subject; second, in the pupil; and third, in the teacher herself.

Taken in its broader significance to include, not only language, but literature as well, English is a comparatively new study, and, therefore, the volume of helpful tradition back of it is small. We are still groping after the Methodology—the scientific mode of approaching this branch of knowledge. To be more explicit: "Methodology seeks in each instance to discover *the method of nature*, as that specific mode of investigation which is best fitted to elucidate a subject. By the method of nature is meant that plan which corresponds with the internal structure. Each department of human inquiry contains an interior order and arrangement which the investigator must detect and along which he must move, in in order to get a thorough and symmetrical apprehension of it. The world of mind is as regular and architectural as the world of matter; and hence all branches of intellectual and moral science require for their successful prosecution the same natural and structural modes of investigation which a Cuvier applies to the animal kingdom, and a De Candolle to the vegetable. The method of the anatomist is a beautiful example of the method of nature. As in anatomy, the dissection follows the veins, or muscles, or nerves, or limbs, in their branchings off, so the natural method everywhere never cuts across but along the inward structure, following it out into its organic divisions. The science of method aids in discovering such a mode of investigation, and tends to produce in the investigation that fine mental tact by which he instinctively approaches a subject from the right point, and, like the slate quarryman, lays it open along the line of its structure and its fracture."*

Now, is it not about here, in this preliminary stage of investigation after the method which will cut along the organic divisions of the subject, that teachers of English still find themselves? And yet we have come at least to the right attitude of approach; hark back and think how recently English literature was regarded and taught as merely an inorganic mass. Thanks, however, to an increasing body of earnest educators and writers, each year is strengthening the scientific grasp of the subject, and its presentation in the class-room is proceeding more surely along psychological lines. That there should be evolved for the English recitation the exactness of arithmetic or the precision of geography is not to be expected; but the teacher, so far from regarding this as a drawback,

*Shedd, History of Christian Doctrine.

should look upon the vagueness and inconclusiveness of which she is conscious as an opportunity for enlivening the recitation by means of her own resources and ingenuity.

The pupils also contribute to the difficulties in hand. They are not inclined to approach English in the same spirit in which they approach other branches. What they consider their familiarity with their native tongue breeds a certain contempt for it as a subject for systematic study. It is their common possession, like life, liberty and the pursuit of happiness—or like air and water, if you please. Why, then, should the teacher insist upon making so serious, so unfamiliar a thing of it? Moreover, no other class presents so great an unevenness in its makeup. Here is a boy who from babyhood has heard only the choicest English from the lips of father and mother—who has breathed the atmosphere of good literature from his infancy. Naturally, he reflects his environment. Next to him sits a lad fairly steeped in the slipshod English of an illiterate home. And yet the teacher must adjust these discrepancies as best she can; she must gather her lambs into a common flock and guide them to a common fold.

A third reason for the difficulty alluded to may perchance be found in the teacher herself. I know how ingracious it is to heap even one word of further criticism upon the already much-berated teacher; and yet does not English, above all other subjects, depend for its successful handling upon the atmosphere which the teacher herself creates? I am convinced that the poor results so often obtained in the English class proceed, not from lack of honest effort, but from want of definite aims. Before a teacher can have definite methods in presenting a theme, she must have definite aims for its presentation. The hour for the English recitation has arrived; you are facing a class of not exactly eager pupils; the usual leaden atmosphere is beginning to envelop you and them. May it not be at least partially cleared if in your own mind two distinct aims are kept constantly in view? These aims are to aid your pupils in perfecting their style of speaking and writing; to further their culture by raising their standards of taste and thought. Now, these aims, particularly the latter, are ultimate, and so the more likely to be obscured. Such immediate ends as a required amount of work in a given time, the next examination, etc., may too consciously intervene; therefore the greater need that the teacher herself be the unconscious embodiment of these ultimate aims—that she herself possess that broad knowledge of and intimate sympathy with her subject which constitute the culture her pupils must surely feel.

Any piece of literature—no matter if it is the simple story or

poem you are presenting to a primary class—is much more than itself: it has an ancestry; an environment helped to produce it; it is related to other pieces of its kind; it may be regarded from a rhetorical standpoint, but also from an historical or philological as well. It may not be wise to tell the pupil all this; he would not comprehend it if you did; but unless there is some such perspective in your own mind, he will surely fail to extract the culture-essence from that particular masterpiece. Granted that the ability to diffuse such an atmosphere usually comes from special training, and that as a rule the teacher in the graded school lacks this; for is she not also a teacher of arithmetic and geography, and reading and writing, nay, more, of drawing and modeling, and art and science—in fact, of any or all of the numerous subjects crowded upon the children in the primary and grammar schools of to-day? Granted, then, that she cannot be a specialist, yet she should find in constant collateral reading and secondary helps much to aid her in obtaining the surer grasp in English which makes for the culture in herself which she would promote in her pupils. As the oft-quoted Professor Münsterberg says: "Now it is thus that the deeper training, the more serious scholarly training, gives a certainty of knowledge, a tact in your knowledge, a self-poise, which is of incomparable value. And yet it is not the mere knowledge of what you have to teach; it is by far more that knowledge which you do not teach, which stands behind you, which gives perspective, which makes your knowledge so endlessly more valuable than that of those who have learned yesterday what they have to teach to-day. You see the inner relations of the knowledge, and the child feels it—feels it at every moment. The child may not consciously see the difference, and yet the intellectual instincts are stimulated if the child is taught by someone who sees to a far distance all the connections and who has more than the hasty knowledge gathered from text-books."*

The historical development of the teaching of English presents much that is satisfactory. As far from perfection as our best methods probably are, they are so much better than those in vogue twenty and twenty-five years ago that one may well take courage. It was my lot as a child, in the early '70's, to spend four years in the primary and early grammar grades of a large city school, which was part of a great system, noted then, as now, for its alert, progressive spirit. I remember the fine instruction we had in music and drawing; I recall that for a time at least (probably only as an experiment, however) we studied French from a purple-and yellow-bound primer—but as for English! I cannot now name a standard poem or bit of prose to which reference was ever made, for

* "The Need of Well-Trained Teachers in the Elementary Schools."

what English we had came entirely through the Grammar and the Reader. And such a Reader! It may perchance have contained some fugitive pieces of a literary flavor, but if so, I do not recollect any such. I do remember, however, with distinctness, the sad end of an impetuous boy, who insisted upon cutting the string of a Christmas package, instead of laboriously untying it, as a certain little prig of a companion counseled him to do. I learned also that neither a barn nor a big tree is a safe retreat during a thunder-shower, as proved by the shocking fate of a little picnic party, who, like the children of Niobe, fell one after the other, shot down by the merciless arrows of heaven. Useful lessons these, no doubt, in the pursuit of frugality and self-preservation, but hardly stimulating to a child's literary sense!

The remaining years of my grammar school course were spent in a well-ordered school in a city at the other end of the continent. I recall with satisfaction the thorough drill we there had in grammar, geography, and arithmetic; but, so far as literature goes, the years are a blank. Pope's "Essay on Man" we parsed; the transcripts from literature which our advanced reading-books furnished were used as a means for the cultivation of proper expression (well and good so far as it went), but never also as a medium of culture in literary insight. And so up to the age of fourteen, when I entered the High School, I should have been in almost total ignorance of the great "well of English undefiled" if, unlike some of my less fortunate companions, I had not had a home influence which made for righteousness in this respect.

And what of the High School course in the early '80's? Yes, there was a fairly adequate course mapped out, especially for those who were fitting for college; but the specimens we studied were always presented in a detached way; much of the hour was given up to the explanation of unrelated allusions; and, while there was some slight study of characters, of literary form, we heard almost nothing, while no background in perspective was ever suggested to us.

Such an autobiographical digression is pardonable only by way of comparison and encouragement. When one thinks, by contrast, of the English work in our best schools to-day, she can but exclaim that times have changed; the babes of to-day know, at least by name, many things which we of an earlier generation learned only in maturer years. Yes, times have changed, and we like to think that they have changed for the better in all respects. And yet is there not in the English work of to-day, especially on the language side, a tendency toward a certain superficiality of which at least the older, more rigid, if perhaps more narrow, system was guiltless. The

ability to touch lightly upon a variety of authors and themes would be but a poor substitute for an assured knowledge of principles and essentials in the handling of language and—what is produced thereby—an assurance and discrimination in habits of thought. Yet, the curricula of some of our elementary schools would lead one to fear that time and stress are put upon the reading and reproduction of masterpieces at the expense of systematic drill in the use of nouns and verbs, the structure of sentences, etc. Language is the medium of exchange—the current coin—in use among men, and it should be redeemable in exact values of thought always. Just here is the opportunity of our elementary schools. In their ranks, composed of children in the formative stage, when habits are being fixed for a life-time, the chief stress should be laid upon the linguistic rather than on the literary side of English; for if the pupil passes into the High School without having learned accuracy and facility in the use of words and their right relations to other words—if he has missed the lesson that words stand for ideas and that he must have something definite to say before he says it, he is not likely to make up the lack in his maturer days—he will continue to speak, and therefore, by a reflex influence, to think, in a slipshod manner.

Now, while this aim should be single and paramount, the methods by which it is to be attained may, of course, vary; let them include, however, systematic drill in the Grammar. While realizing that it is neither the Grammar nor the Dictionary that makes language, but the usage of our best writers, and that language lessons given in close connection with literature are desirable from the start, I am forced to bewail the passing of the Grammar along with that of the Spelling-book. So far from being eliminated from among the number of text-books, or relegated to the last year or two of the grammar school course, it should be in evidence early and late. It is something tangible; it furnishes a necessary frame-work for the pupil's thoughts about the language. May it return, perfected to a greater usefulness, and along with it a greater insistence upon the discrimination bred by the old-fashioned drill in parsing and analysis !

We have already noticed the great variation in capability which home influence produces in the personnel of the English class. For this reason it would seem as if each pupil should receive as much individual attention as is possible, for his peculiar needs are not likely to be covered in the general recitation. This "heart to heart"—or better, "head to head"—method obtains very largely between instructors and students in our colleges to-day, where, by regular appointment, the teacher meets each pupil once in so often for private conference upon his work in English.

Principles and Devices.

By Y. C. Pilgrim

MANY writers on educational questions, among whom are Bain, Hinsdale, Laurie, John Stuart Mill, and others, place grammar as the most important school subject, and give unanswerable arguments to prove their positions. I quote from Laurie and Mill, not to prove the importance of grammar, for that is only incidentally the purpose of this article, but because they have set forth principles which should guide us in developing a method of teaching.

Mill says: "Consider for a moment what grammar is. It is the most elementary part of logic. It is the beginning of the analysis of the thinking process. The principles and rules of grammar are the means by which the forms of language are made to correspond to the forms of thought. * * * The structure of every sentence is a lesson in logic."

Laurie says: "In language you have mind in all its formal relations, expressed in a substantial form; as something not purely abstract, but concrete and capable of being grasped and handled. By the analysis of language, then, you introduce the young intellect to the analysis of its own thinking in its whole range. While engaged in this exercise the abstract powers are so involved in a concrete familiar to all, that the formal discipline is not made obtrusive and distasteful. A boy who is intelligently analyzing language is analyzing the process of thought, and is a logician without knowing it."

Accepting these statements of Laurie and Mill as a principle governing the highest aim in teaching grammar, the conclusion readily follows that grammar should be used not only to train the mind to think, but to give it such discipline as the mind of youth is capable of receiving.

No one will deny, I think, that "in the case of words used to store up external observation the teacher should repeat and make active again the act of observation by which the word obtained its original meaning; also in the case of a word expressing a relation between facts or events, the pupil should be taken step by step through the process of reflection by which the idea was built up." So it must be admitted that the pupil who is to get the real content of a principle in grammar must be shown the material from which the principle was thought out in its living form. He must be taken step by step through the various ideas, the very processes of thought by which the principle was built up. He must be made to think over the thoughts in all their details that the grammarians

had in mind when they wrote the grammars. To do this the pupil must be led to carry his mind through the same mental processes as were those that prompted the writer's thought. The teacher cannot do this by directing the pupil's attention to the principles. She must bring into his consciousness the internal factors, the true meanings of these principles, by arousing in his mind, in as many ways as possible, the mental processes from which the conclusions resulted, and by presenting the experiences from which the principles were deduced. The teacher should not seek from the pupil the words in which a principle is set forth, but the streams of ideas that flow together from all sources and make up the principle. Thus far we have much training of the mind and some discipline of the right sort. Modern education demands more of this discipline.

To secure a greater proportion of this higher form of discipline, implied in the quotations from Laurie and Mill, the pupil must be led to see "the word-vestment apart from the concrete substance, to deal with the formal in thought and language." Here is "a discipline to his intelligence" that training does not give, but training is bound to result from such discipline. This discipline is accomplished best of all by grammatical analysis, also by classification and division, and by making up exact definitions and principles as previously explained. There is no discipline, however, unless the pupil is led by skillful questions, by suggestions, and by other means, to think out these things for himself.

The whole recitation should not be consumed in mental training and discipline in the manner briefly described, though the teacher is able plainly to see the growing mind acquiring the ability to determine the relations of words, phrases and clauses, and to be accumulating, day by day, a healthful strength. The standard works of art and literature must be studied, for it is from these alone that the rising generations will acquire that felicity of expression of which so many of us, trained through the memory, stand sadly in need.

The importance of this disciplinary work may be admitted, but it may be said that the grammar school pupil is not able to do such work. This objection is not a valid one, for, with the "word symbol" as a guide, the pupil has little difficulty. Then, too, many teachers are doing just this kind of work. Their pupils are not only able to reason about questions of grammar, but their powers are so exercised and strengthened that they reason on all subjects.

It may seem that too much emphasis has been placed upon the disciplinary side. It is not intended that the training side should be overshadowed. Clearly the thought-getting process is of much

greater importance than the formal analysis of sentences. If either is to be omitted, it should be the latter. In the highest form of education the two should go together. Training alone is like fashioning a drill and then carelessly tempering it. To add mental discipline to training is to carefully temper the mind and to give it power to cut through the most difficult obstacles that life presents to the reason and judgment.

In the beginning one of the objects of this article was to give a detailed discussion of method after the larger principles were set forth, but the limits have already been transgressed.

It is, however, necessary to briefly state some of the minor principles. Let others be inferred from the illustrative lesson which follows:

The work in analysis should be taken from connected prose or verse, for in detached sentences the force of the words is usually not clear.

The teacher should place much emphasis upon sentence building. The pupil should frequently be given a topic with which he is very familiar and asked to write all the facts about it. His mind is upon saying as many things as possible. The next day the teacher gives him his paper and tells him to rewrite it, this time putting it in the best possible English. The third day the teacher marks all incorrect and awkward expressions and the pupil corrects them. If he is not able to do so without assistance, the teacher, by skillful questions, leads him to see where the imperfection lies. The pupil should also frequently be questioned as to his meaning and shown that in some places his language does not convey the meaning intended.

A permanent object for every lesson should be to secure the education of the mind. If a pupil stops before the course is completed, or whenever he stops, he should have received all the discipline due him up to that point. Discipline must not be sacrificed to quantity.

Lastly, a pupil should be required to use constantly the part of grammar taught him, and he should be taught nothing that he cannot use.

The lesson that follows especially illustrates the training of the mind. It is unnecessary to illustrate formal analysis:

Let us learn to know the gender of nouns. I pronounce several words in couplets—tell me how they differ: father, mother; brother, sister; king, queen; boy, girl; man, woman. Answer. One is the name of a male, the other the name of a female.

The word father tells you something. What is it? Ans. It tells me the sex of the person spoken of.

What does the word mother tell you? The word brother? sister?

What property of a noun or pronoun is it that tells the sex of a person? What is gender?

Ans. It is that property of a noun or pronoun that distinguishes sex. (The teacher should be certain that the pupil has a clear idea of the words *distinguishes* and *sex*.)

In what gender are the names of males? In what gender are the names of females? What is the gender of the word father? Why? Mother? Why? Brother? Why? (Ask similar questions about other words.)

What is the gender of the word book? Pen? Water? Do they have sex? Ought we to have a new gender for such words?

Ans. Yes, we have, they are said to be in the neuter gender. (See that the pupil understands that neuter means neither.) What do you mean by neuter gender?

Ans. By neuter gender we mean the names of things without sex, that is, that have neither sex. Let pupils give other examples of each of the three genders, and ask the following questions about each of the words given: Is it masculine? Is it feminine? Is it neuter?

What is the gender of the word parent? Child? Friend? Servant? Bird? Animal? Cousin? Ought we then to have still a fourth gender? What can you say of the word parent?

Ans. That it way be masculine or feminine. Let us say that all such words are of the common gender. Define common gender.

Ans. Names that denote either male or female are of the common gender. (Let the pupil give other examples of this gender and give the reason or apply the definition.)

What is the gender of bachelor? Maid? Buck? Doe? Gander? Goose? Horse? Mare? How is gender distinguished in these words?

Ans. By the use of different words. (Let the pupil give other examples like the preceding.) What is the gender of abbot? Abbess? Count? Countess? Jew? Jewess? Hero? Heroine? Janitor? Janitrix? Executor? Executrix? How is the gender distinguished in these words?

Ans. By different inflections, or terminations. (Ask for other examples.)

What is the gender of man-servant? Maid-servant? He-bear? She-bear? Cock-sparrow? Hen-sparrow? How is the gender distinguished in these words?

Ans. By compound words. (Ask for other examples and a summary.)

Matter and Method in Teaching.

By Florence Parker.

THIS brief article does not concern itself with the propriety of teaching grammar in the grades, nor does it attempt to discuss the correlation of grammar with composition or literature. It assumes that formal grammar is to be taught in the last two years of the grammar grades, on an equal footing with arithmetic, to pupils whose minds are developing their reasoning faculties and who have already known the zest of difficulties mastered, of progress, of achievement.

In the first six years of school life grammar is a matter of form in written and in spoken language. Correct forms of plurals and pronouns and possessives; agreement of verb with subject; of pronoun with antecedent; the past participle and preterite of the ordinary strong verbs; case forms of pronouns after the verb *be* and after prepositions—all these must become through conversational methods a part of the child's experience, and hence of his natural means of expression. In addition, he must know the uses of capitals, must distinguish interrogative and exclamatory sentences in order to punctuate them, and must have a variety of sentence structure at his command. If the child is fortunate enough to hear only language of culture at home and to breathe the atmosphere of books, he has no need of formal instruction in language before the last year of the grammar school; but if, as is the case with the majority, the child hears at home and in his play ungrammatical expressions with slovenly articulation, and reads only the weekly paper, or worse, the cheap daily, with its hurried sentences, its slang, its bad taste, then, indeed, the work of the teacher in these early years, to accomplish what has been suggested, is arduous enough.

Taking for granted, then, that this habit in the ordinary usages of speech has been fixed upon the child's expression, there comes the time when formal grammar is to be taught. What is to be the quality and amount of the work accomplished, and how is the desired result to be obtained?

In the first place, there will be a systematic summary of the more or less fragmentary knowledge thus far accumulated, with such additional details as shall make each topic as complete as the year's work will permit. Unity in presentment of work is absolutely essential; the pupil must feel with some assurance that he

has completed a topic and is ready for the next step. The scattering work outlined by some modern text-books is a positive danger. If a pupil is expected to classify nouns as abstract, collective, concrete, proper, etc., why should his attention be drawn from common and proper nouns in one lesson to numerical adjectives in the following, and agreement of pronoun with antecedent in a third? Economy of time and effort, and interest in the work, demand that his attention be concentrated upon the classification of nouns until that topic is completed. There must be no monotony, no weariness, if the teacher is fertile in expedient and uses varied material for illustration and test. And the gain in self-confidence and independence over the scattering system is incalculable.

Second only to the unity of the work in importance, is the quality of exactness, thoroughness. A pupil presents his arithmetic lesson neatly written, explains the problems intelligently, and recites with comprehension the definitions and principles involved; he knows just what is the point of the lesson and how it is related to the preceding lesson, and feels that he is thoroughly prepared, or, it may be, feels just as certainly that he is not prepared. Yet too often the same pupil goes to the recitation in grammar with but a hazy idea of what is expected of him; he has studied, but he does not know whether he is prepared or not; and when the lesson is ended, can scarcely tell what it was all about. Something is wrong. He should be as systematic in preparing his grammar lesson as he is in preparing his arithmetic, should put into the grammar lesson the same concentration of thought, should feel the confidence of a lesson mastered, or else be ready to say, "I have all except the syntax of this one phrase," or "I cannot tell whether this clause modifies the verb or the predicate adjective." If there is written preparation, it must be of his best; neat, workmanlike, involving as much care and thought as the problems in arithmetic, or a map for geography or history. And when the lesson is ended, he must be able to say, "There, now I know a participle used absolutely from one used adjectively; I shall not be puzzled by that again."

One means of securing thoroughness in preparation, independence in work, and concentration of thought is definiteness in planning and assigning the lessons. The teacher has mapped out the term's work, knows its difficult points and its easy points, knows, therefore, which demand time, repeated illustration and varied test, which may be covered in one lesson, with brevity of treatment. Each successive lesson has its point which pupils appreciate as well as the teacher. If the lesson is one of a series on the infinitive phrase, the teacher may say, "Our next lesson

will show whether we understand the use of the infinitive as object. First, select from such a paragraph all the infinitives. Second, select from this list such as are used as objects, and give the syntax of each. Third, write five sentences of your own, illustrating the infinitive used as an object." Will any pupil feel uncertain as to the point of that lesson, or what is expected of him in preparation?

Equally important with definiteness in assigning work is rigor of test during the recitation hour, with careful economy of time and effort. Each recitation should do its work so thoroughly that examinations are supurfluous; indeed, part of every well-conducted recitation is an examination, barring the name. To illustrate, if etymological forms are to be recited, principal parts of irregular verbs for example, pupils will come prepared with sheets of paper, ruled in columns, which are properly headed with the names of the principal parts. The teacher dictates the verbs, some preterites and past participles being judiciously mingled with the present forms, whereupon the class promptly write the word dictated in its proper column and in ten minutes more the lesson is neatly written. Then collect all those papers and spend wearisome minutes or hours after school going over those almost meaningless words? By no means. Have papers exchanged, repeat to the class the correct forms, let the members check mistakes and return papers. If pupils are closely seated, they may be numbered in military fashion and so write in three sections; the first section taking the words numbered one, the second section the words numbered two, the third section words numbered three. This plan works equally well if pupils are sent to the blackboard to write forms. Errors are to be treated as errors in spelling, corrected carefully on the spot. It is a poor teacher who cannot have written and corrected the principal parts of twenty verbs in as many minutes, incidentally teaching orderliness, quick execution of suggestions, and courtesy in criticism. Then follows naturally the application of this lesson.

In the writer's opinion, exercises in correcting a large number of incorrect sentences are dangerous. If, perhaps, the teacher finds in correcting some theme that a large number have made the same grammatical error, she is justified in bringing up such a sentence before the class for joint criticism and amendment. This belongs properly to grammar and not to composition. But, in general, the deliberate presentation to a class of a collection of errors is to be avoided. How, then, shall application of these forms be made? Chiefly by filling blanks in dictated sentences, or by reproduction of a brief narrative that compels use of these words. Some of the most abused verbs—lie, sit, ring, go, do, draw, etc.—should be conjugated in sentence form. "Mother *lies* down every

afternoon. Mother *lay* down every afternoon. Mother *will lie* down every afternoon," etc. If you have not previously tried this plan, you will be surprised to find that pupils apparently sure of the principal parts of a verb will stumble over its use in a sentence. *Be* should often be conjugated with the subject placed after the verb; it is *I*, it is *you*, it is *he*, it is *we*, etc. Every possible expedient must be adopted to make the application both thorough and practical.

If syntax is the subject under consideration, still greater care must be taken to prevent the work from becoming mechanical and to insure thorough preparation. Here the teacher must plan very carefully the conduct of the recitation. If, for example, the lesson is a series of predicate nouns, she knows that the possible point of confusion will be between predicate noun and object, especially a reflexive object. Here then she concentrates the attention of the class. "John," she says, "name all the predicate nouns in the lesson." Now she can detect at once by John's promptness or hesitancy whether his preparation has been sufficient. If he has been properly trained, he will give the list with confidence and promptness, perhaps ending with, "I am not sure about 'himself.'" This of course necessitates the word of help that enables him to decide correctly. If, however, sufficient instruction on this point has previously been given, the teacher may call for the decision of the class. In any case, she asks very frequently if any one differs from the answer given, all being held responsible for the answer of each.

This concentration of the thought of the entire class is, in the writer's opinion, of vital importance to the value of any recitation and is very largely brought about by economy in asking questions. Suppose that the lesson is a review of the syntax of nouns, as illustrated by a passage selected from the reader or history. There are, let us say, some twenty nouns, comprising ten subjects, four predicate nouns, three objects, one being the object of a verb not expressed, another a reflexive object, an appositive, and two objects of the same preposition. To arouse interest, to hold attention, to make the pupils feel it is worth while, the teacher will entirely pass over eight of the subjects as involving no difficulty, will call for the syntax of the two subjects that by use of expletives come after their respective verbs, for the syntax of the second object of the preposition, of the reflexive object, of the appositive, ignoring the nouns the syntax of which is easily understood. If the exercise is to parse all the words in a given number of sentences—a review more or less valuable, according to the use made of it—the teacher will strike at the heart of the lesson, will not have the mechanical

rattling off of "common noun, third person, singular number, neuter gender, nominative case, subject of verb so and so," that any parrot could say in its sleep. "John, what is the gender of 'pupil'?" "James, give syntax of 'himself.'" "Compare 'next,' Mary," every time selecting just the point that requires genuine thought and displays the preparation.

Analysis of sentences tests to the uttermost a teacher's skill in conducting a recitation. Here, as nowhere else, it is easy to waste time and to permit a mechanical use of words that will surely stupify a pupil's mind. In any given number of sentences, each requires individual treatment: in one the salient point is an indirect object; in another it is a peculiar adjective clause; in yet another an infinitive phrase, and so on. To have each of these sentences analyzed in full would be drearily monotonous; but to be called upon for the critical points holds every pupil alert, and insures the studious preparation essential to progress in any subject.

The topic of analysis brings one reluctantly to speak of diagrams. "Should diagrams be used?" has been asked of the writer by so many teachers that a reply seems necessary. At one time the conclusion was reached that diagrams tend to destroy a pupil's power of grasping the thought-relations between the elements of a sentence by fixing his attention upon the system of hieroglyphics employed to represent those relations. Further experience, however, has shown that a diagram has its usefulness as a concise method of writing an analysis. In and of itself it has no value: it is not the analysis of a sentence; it is merely a kind of shorthand to express the analysis. If a sentence is analyzed by diagram upon the blackboard, criticisms should not refer to the marks used, but to the relation those marks symbolize. Whether a line slants to the right or to the left, is continuous or broken, matters not at all; but it does matter whether the pupil knows a predicate noun from an object. Consequently, we would expect to hear as criticism remarks like these: "John has shown that 'master' is the object; I think it is the predicate noun." "It appears in the diagram as if such a phrase modified the verb; I think it is an adjective phrase, modifying the object." If a pupil asks, "Will you please show me how to diagram this sentence?" be sure that a wrong use of diagrams has been permitted. So much by way of caution. The diagram certainly has a value in economizing time. In five minutes a teacher can glance at the diagrams made by a large class and see whether some difficult bit of syntax has been comprehended, or, if not comprehended, just what difficulties have arisen. The diagram, then, is a convenience to class and teacher.

Whatever method be employed to secure this mastery of the

lesson from day to day, the chief object of the recitation must always be to stimulate thought. It is well to ask occasionally what is the most difficult point in the lesson, and then, if logically possible, to attack that first. Frequent discussion and comparison of opinion must occur where syntax is involved. Above all, the teacher must bear in mind the individual failures of the different members of the class. Mary constantly misuses the past tense of *lie*—hears it misused at home; John is puzzled by the many-sided *that;* James cannot tell whether *to school* is an infinitive or not. Whenever a sentence occurs containing one of these stumbling-blocks, it must flash to the teacher's mind what pupil has that particular difficulty, and the pupil, therefore, is given that word. This gives the pupil a realizing sense of the importance of the recitation, and hence ensures absolute attention.

In order to economize to the utmost the time and labor of pupils, it is well for teachers in the grades to meet in conference those of the next grade, that they may agree, even at cost of compromise, upon terminology and upon order of procedure in such matters of parsing and analysis, and that they may discuss their respective difficulties and devise plans of meeting them, or, better, of preventing them.

Finally, to succeed in teaching grammar, there must be in the teacher's mind a deep sense of the real value of the study, and a very definite opinion of what she hopes to accomplish. It ought to be unnecessary to add that she must be thoroughly conversant with the subject, must keep in touch with its latest and best developments, both in matter and in method, must not limit herself to one text-book, but be able to compare the treatment of any given topic, by several grammarians, be able to get help from each and discern that fundamental agreement in principle may co-exist with difference in terminology. More than in teaching any other subject, must she be able to meet unexpected difficulties and quick in expedient to surmount them, especially by framing illustrative sentences. While she plans definitely each advance lesson, she must be able instantly to modify that plan to meet the exigencies of the class. In short, it rests with the teacher whether the work is to be a dull routine of parrot-like repetition, void of interest and stupefying alike to imagination and reason, or a constant growth in power to reason, to express, to grasp quickly the thought of sentence and paragraph.

The Practical Teaching of Grammar in the Public Schools.

By John Merrill Davis.

THE teaching of grammar now has a prominent and an assured place in the work of the public schools. The only question in regard to it is the question of the end to be aimed at and the method or methods of attaining that end. Without going into a critical discussion that shall endeavor to find one fundamental aim in the teaching of grammar and one comprehensive method of teaching it that shall include in itself all the varieties of method that may be used, I shall try to set forth several practical ends and methods, each one sufficiently distinct from the others to justify the independent discussion of it.

I. The teaching of grammar in the way in which it is actually done by many teachers, *does* lead to the correction of many errors in speech on the part of the pupils; *does* improve greatly and permanently their habits of speaking and writing. It is true that this is an incidental result, if we consider grammar under the strict definition of a science. But the incidental results of the teaching of any science must be taken into account. And this result of teaching grammar as a science is natural and almost unavoidable. It should, therefore, be considered in estimating the value of the study and in deciding upon the methods of teaching it.

Now, as to the methods of reaching this end. Many teachers pay great attention to the way in which the pupils express themselves in reciting their grammar lessons. It is true that good teachers do this in conducting recitations in all studies. But in the case of grammar the connection between the thing learned and the way of stating it is closer and more apparent. The lessons set forth principles that are often violated by the pupil in reciting. Consequently, corrections made at that time and in that connection have a greater effect upon the future habits of the pupil. The correction is not simply the improvement of the pupil's habits, it is also the broadening of his intelligence. It gives him an illustration of acting by intelligence, not merely by imitation and habit.

Perhaps the most frequent errors made in speech are made in the use of verbs and pronouns. Inasmuch as these two parts of speech are more highly inflected than the others, the study of them, both in etymology and syntax, is a large part of the whole work in grammar. And I have known many instances in which such teaching as I here recommend has made very great improvment in the pupil's language. Such teaching I call practical teaching, and I urge all teachers of grammar to pay great attention to it from the

very start. The pupil is fully aware of the benefit he is thus receiving, and as a consequence he enjoys the study better, works more faithfully in it, and derives a larger good from the pursuit of other and more strictly scientific ends of the study.

I will name a few subjects that can be made to have this practical value.

1. The clear difference in form and use between the indicative mode and the subjunctive mode, especially in clauses introduced by *if*. It is true that many good writers and speakers do not observe this distinction. It is also true that the *best* writers and speakers *do* observe it, and that it clearly brings out shades of thought thae would otherwise be obscured. For these reasons, it should be carefully taught in our schools.

Either the indicative or the subjunctive mode may be used in subordinate clauses that express supposition or condition. The indicative mode should be used when it is intended to represent the condition or the thing supposed *as a fact*. Examples: If he *promises*, he performs; If he was angry, he had an excuse. In these sentences, no doubt of his promising is implied, no denial of his being angry is suggested. This is clearly set forth by the indicative form of the verbs. The thought would be much less clearly and energetically expressed by the subjunctive mode. But the subjunctive mode should be used in the subordinate clause when it is intended to imply *doubt* or *denial*. A fine example is found in one of Herbert's sacred poems:

> "If goodness *lead* him not, yet weariness
> May toss him to my heart."

Other examples: If I *were* rich, I would assist you; If it *rain* to-morrow, I shall stay at home. Here the denial of his being rich and the uncertainty of its raining to-morrow are implied.

2. The difference between direct and indirect quotation.

Examples: My father said to me, "Be respectful and kind to everybody." My father said to me that I should be respectful and kind to everybody.

In direct quotation the precise words of another are repeated; in indirect quotation the sense is given in the writer's own words. The direct quotation should begin with a capital letter, should be preceded by a comma, and should be enclosed by quotation marks. No one of these three things is required in indirect quotation.

3. The difference between restrictive and explanatory relative clauses.

A restrictive relative clause restricts the application of the antecedent to the person or thing described by the clause. Exam-

ples: The men who do their duty should be rewarded; I thoroughly dislike those who slander their neighbors.

In these sentences the relative clauses are restrictive. They are necessary to give the antecedents the meaning intended. They cannot be omitted without destroying the meaning of the sentences, and they are so closely connected with their antecedents that no comma should precede them.

An explanatory relative clause merely states some fact in regard to the antecedent. Such a clause is parenthetical; it can be omitted without injury to the meaning to the principal clause. It is so loosely joined to the antecedent that it should be separated from the antecedent by a comma.

Examples: Steamships, which are a modern invention, make quick voyages; Voltaire, who might have seen him, speaks repeatedly of his majestic stature.

The principles of punctuation illustrated by the last two subjects (2 and 3) should be carefully taught.

The case of subject and predicate nouns and pronouns in abridged clauses.

When the abridged clause takes the infinitive construction, both subject and predicate should be changed from the nominative to the objective case.

Examples: He desired *that I should return*; He desired *me to return*. He thought that *it was I;* He thought *it to be me*.

When the abridged clause takes the participial construction, the subject should be changed to the possessive case but the case of the predicate should not be changed. Example: I had no idea *that it was he;* I had no idea *of its being he*.

When the subject of an abridged proposition is a noun, the above principle is often violated by omitting the sign of possession. When the predicate is a pronoun, the principle is often violated by changing it to the objective case. The above principles, when carefully taught, will help pupils to avoid these common errors.

5. The use of the preposition *of* and the objective case to denote possession.

According to modern usage, this form should be used when *two nouns* in the possessive case would otherwise come together. Examples: The house of John's father was burned, not John's father's house was burned.

But two possessives are correctly used together when one is a pronoun. Example: My father's house was burned.

6. The best position in a sentence of a noun which is the object of a verb and a preposition, or of two or more verbs or prepositions.

In such cases, if the sentence is long, it is better, for the sake of clearness, to place the noun immediately after the first verb or preposition and represent it with a pronoun with the others.

In Harvey's Grammar the following sentence is quoted: The convicts are hired *by* and employed *for* the benefit *of* a few speculalators. A much better form is as follows: The convicts are hired by a few speculators and employed for their benefit.

When the sentence is very short, the above principle need not be followed, as the shortness of the sentence does not give time for confusion or misunderstanding.

7. The conditions which require the use of the relative pronoun *that* instead of *who*, *whom*, or *which*.

There are four such conditions: 1. After the interrogative pronoun *who*; 2. After an adjective in the superlative degree; 3. When the antecedent is limited by *a*, *all*, *every*, *same*, or *very*; 4. When there are two antecedents, one denoting a person or persons, and the other denoting a thing or things. Examples: Who *that* did see him, did not feel his woe? He is the best *that* does the best; Lincoln was a man that all admire; All *that* a man hath will he give for his life; For every question *that* nature suggests, there is an answer, could we but find it; This is the same story *that* your brother told; That very law *that* moulds a tear, etc.; The children and the lessons *that* had occupied his mind all day were now forgotten.

8. The frequent and important exceptions to the rule that a plural pronoun is required when there are two singular antecedents connected by *and*.

Whenever two antecedents thus connected refer to two different persons or things, it is the same as one antecedent in the plural. That is the reason for the usage set forth in the rule.

Frequently, however, the two antecedents refer to the same person or thing. Reason then requires the pronoun to be singular. Example: This saint and sage has gone to his reward.

Often, also, the antecedents are limited by *each*, *every*, or *no*. This causes the persons or things to be thought of singly. In such cases the pronoun should be singular.

Examples: Every day and every hour brings its dangers; Each mother and each daughter knew her doom; There is no village and no country home that has not had its tragedy.

Whenever the two antecedents are used to represent a single idea, the pronoun should be singular. Example: This house and lot cannot now be sold for half its cost.

In the preceding sentence the house and lot are regarded as one undivided piece of property.

9. Similar exceptions to the rule that a plural verb is required when there are two singular subjects connected by *and*.

I do not think it is necessary to illustrate this subject by examples. The examples and explanation given in the preceding paragraph are sufficient, because the two cases are precisely similar.

10. The use of two contradictory negatives, one of them often a prefix, in the same proposition.

Inasmuch as two contradictory negatives in the same clause are equivalent to an affirmative, they should not be used *to express a negation*. Instead of the form of statment, I can not see nothing, we should say, I can not see anything, or, I can see nothing.

Let it be noted, that this reasonable rule is of modern date. Shakespeare and many other good English writers of earlier times frequently used two contradictory negatives in the same clause, the sense intended being negative.

It is perfectly proper to use two contradictory negatives in the same clause, *if the purpose be to express an affirmation*. Sometimes this is the most emphatic way of making an affirmation. This is especially frequent when one of the negatives, instead of being an independent word, is a prefix.

Example: He is not untruthful. As a denial of a contrary statement, this is much more forcible than the equivalent sentence: He is truthful.

It will be understood that this list is not exhaustive, only suggestive. And I have no hesitation in assuring the teachers of grammar that the continued effort to make such a practical application of the study as is here recommended *will* improve the pupil's habits of speaking and writing, will increase his interest and success in the study, and will constantly reveal to the teacher himself new ways of making both this study practical.

II. It will be generally admitted, I presume, that the most direct and the most important aim in the teaching of grammar as a science is to develop the power of thought in the pupil. This is the true aim of all teaching in its strictly intellectual aspect. Without comparing the value of different studies in this respect, it is enough to say that the study of grammar has a great and peculiar value. Instruction and drill in it can be made to contribute very greatly to the development of the power of orderly and exact thinking.

In the first place, the mastery of a set of correct definitions of the parts of speech, is an important mental attainment. It involves comparison, the clear discernment of resemblances and differences, and leads to clear and confident judgments. This is true whether the

pupil is led inductively to form the definitions, or has the definition given to him to be memorized and then fully comprehended by applying it to appropriate examples.

With the advanced classes, it is often found profitable to connect with the work of teaching these definitions a brief but clear explanation of what definition really is. If it be objected that this is pushing the study of grammar beyond its own bounds into the field of logic, I reply: The science of grammar can not be fully and intelligently taught otherwise. A pupil can not be led to understand what a definition is, so that he can test its correctness by applying it to examples, without being led to know something of the mental actions by which conceptions are formed and distinguished from each other. In syntax, the subject, copula, and attribute can not be defined or understood without making clear the nature of the mind's action in forming judgments. And I repeat, with advanced grammar classes it is often profitable to do this work, and even to bring in a few of the technicalities of logic. A bright pupil is quickened and inspired when he learns that "real essential definition" consists in naming the genus and difference of the object defined. He has gained at thought that will lead him to make his notions of many things clearer, that will cause him to think more accurately and correctly upon multitudes of practical interests in life. Sometimes I have gone a step further and have shown my pupils that all possible predicates are capable of being grouped into a few classes, and the "five heads of predicables" presented in the text books on logic, genus, species, difference, property, and accident have in a few minutes been grasped by active minds, never to be lost.

I do not urge this matter or make any definite suggestion in regard to it. Each teacher must judge for himself as to how he will try to go in the general direction indicated. I content myself with repeating that grammar cannot be taught at all without something of this kind, and an experienced teacher can learn how to extend this work from time to time without a display of pedantry on his own part or the creation of confusion in his pupils' minds.

I will close this part of my discussion by making a few suggestions as to how to make the work of parsing and analysis contribute as much as possible to the increase of the power of orderly and exact thinking.

In parsing, the four parts of the process, naming the part of speech to which the word belongs, its properties, its relation to other words, and the citing of the rule of principle applying to the word in its present position, should be clearly fixed in the pupil's mind. Models for parsing each part of the speech should be care-

fully formed, thoroughly understood, and strictly followed. The drill in parsing should be both oral and written, and should be continued until correct methods have been well established.

The rules of syntax given by most grammarians do not cover all relations of words to each other in sentences. In stating these relations, it is often necessary to refer to exceptions or remarks given under the rules. In such cases see that this is intelligently done. In analysis, the work proceeds from the whole to the parts. The teacher should require this method to be followed strictly. The pupil should not be permitted to name the basis of a complex element before he has named the element as a whole.

Some text-books on grammar give an excellent classification of phrases and of clauses. I regard the mastery of a good classification of clauses as a very valuable thing. In addition to its value as an exercise, it is a great help in the practice of composition and the study of literature.

III. The passages selected for parsing and analysis should be thoroughly understood. The teacher should see to it that the meaning of every word is learned and that the thought expressed by the passage is fully comprehended. This is a matter that is often neglected. After some experience in parsing and analyzing, the pupil can easily parse many words of whose meaning he is ignorant and can state correctly their use in the sentence. To permit him to do this leads to a very irrational and injurious habit. To lead to the formation of the contrary habit is a valuable part of the training of any young person. It promotes that thorough and thoughtful handling of all subjects which is the real secret of success in many lives.

IV. Incidentally the literary beauty and the connection of the selections for parsing and analyzing should be pointed out. The taste of the pupil is thus refined. It often leads him to make the acquaintance of the author and his works.

V. In the same way, or at least in a similar way, the moral and religious sentiments expressed in beautiful selections can be incidentally but powerfully appealed to. This is not a matter for formal didactic treatment, but the teacher who himself feels these things can by a hint, an emphasis wisely placed, or in other suggestive ways, cause the lessons to reach the heart. This is not to pervert the purpose of teaching the science of grammar; it is merely to supplement it, yet in one of the noblest and most fruitful ways.

The Revival of English Grammar.

By Gertrude Buck.

A RECENT article* by Professor A. H. Tolman, of the University of Chicago, discusses both fully and competently the revival of English grammar as a subject for study in our common schools.

The number of recent text-books of English grammar thought worthy of citation and comment in this article is fifteen, of which nine were published in 1900 and 1901, six during or after the year 1896. These figures, incomplete as they are, seem yet significant enough to justify, were justification needed, the title of Professor Tolman's article.

But the fact of a distinct revival of interest in English grammar at the present time, obvious and significant though it be, is yet beside the main point of the article under discussion granting the revival. Professor Tolman proceeds to the deeper question of its essential character. What, after all, is "revived"? The old English grammar once rejected of the builders? Not this, asserts Professor Tolman. The revived English grammar differs from that of our fathers' day in being *English*—not Latin—English grammar. "The study of English grammar has by no means freed itself, even now, from misleading rules and statements borrowed from Latin grammar," but has made a beginning. In almost every one of the grammars reviewed the note of protest is somewhere heard, though never consistently sounded from beginning to end. Professor Tolman himself goes further than any grammarian. He cites in protest against "make-believe grammar," such classical verities as the objective and dative cases of nouns and the agreement of finite verbs with their subjects, which are "merely a figment as regards the speech of to-day," and hence should find no place in a grammar which ostensibly attempts to analyze and explain that speech.

The inductive or scientific method of modern linguistic study has begun to influence even the practical text-books of English grammar. The idea is somewhat generally current that the observed phenomena of the English language, rather than the previously formulated rules of the classical tongues, should give rise to the principles of English grammar.

All this is of course trite enough to the student of linguistics. It is, however, as Professor Tolman asserts, only partially accepted

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by writers of even the most recent text-books of English grammar. A more fearless and self-consistent acceptance of it, such as is advocated by the article in question, will doubtless finally set our practical handbook of English grammar upon firmer foundations of modern linguistic scholarship.

But the idea that the observed phenomena of any language constitute that only legitimate basis for its formulated laws, that is, its grammar, must lead us further than this. Once grant that we derive grammatical principles from speech itself and we shall be driven finally to examine speech, after the scientific method minutely and without prejudice or preconception. And in such examination we must ultimately dispossess our minds not merely of the traditional theories as to the English language, but of those fundamental grammatical conceptions which are common to all languages and hence are essentially involved in the study of each. Such fundamental grammatical conceptions, implied or explicit, in every practical treatise on grammar, are the structural values of the sentence and the final relation of each word to the sentence as a whole no less than to each other word in the sentence.

There is evidently in several of the recent grammars reviewed by Professor Tolman a tendency to question the traditional rendering of these fundamental grammatical postulates. Three of the fifteen grammars commented upon present the sentence before the separate parts of speech, agreeing in this respect, so says Professor Tolman, "with a number of recent text-books." However purely practical in purpose this reversal of the customary order of treatment may have been, its significance is no less than that of the similar reversal in modern text-books of rhetoric of the traditional series: words, sentences, paragraphs, whole compositions. In rhetoric this reversal indicated the beginnings of the movement, now well-nigh universal, from the conception of a whole composition as a mosaic or patchwork of paragraphs, the paragraphs a similar conglomerate of distinct sentences and each sentence a collection of separate words, toward the organic conception of the successive development of the paragraphs from the embryonic idea of the composition as a whole, sentences similarly from the paragraph and words from the sentence. In grammar the changed order of treatment indicates a correlative phenomenon, namely, the supplanting of the mechanical by the organic notion of sentence structure. Separate words are collected into a sentence, declares the grammar we have inherited. But even the most cursory examination of the way a sentence comes into being in actual speech shows that instead the sentence idea as a whole defines itself gradually in words already inherent in it.

Not that any existing grammar represents the development of the parts of speech and of the sentence germ in precisely this fashion; in fact, those which suggest by their reversal of the old order of treatment the organic conception of sentence structure lapse continually into the notion of mechanical aggregation. But here, as in the freeing of English grammar from classical traditions, the first bonds have been loosened.

All the consequences of this new conception of the sentence, as in very truth what we are wont to call "the unit of discourse," are not easily forecast. The "parts of speech," it is evident, will take on a fundamental or active rather than the formal character now imposed upon them. Thus their relationship to the entire sentence idea rather than to a single word or group of words in it will be emphasized. The service any given word performs in defining or differentiating the sentence-idea will be the test of its classification; this means, of course, the insistence upon "thought" rather than upon mere forms as such. This growing emphasis upon thought or meaning is noted by Professor Tolman as characterizing several of the grammars from which he quotes. It may also be remarked that the preference almost universally given in these books to such systems of diagrammatic analyses as preserve the integrity of the sentence, not representing it as a pattern, made up of separate words, seems an indication, however right, of a growing tendency to regard the sentence as an organic unity.

The English grammar, which is now being "revived" in educational circles, is not, then, the same old English grammar that we have known. That was rightly discredited for misrepresentations of the essential structure, not alone of our own language but of language itself. The English grammar that is now rising can claim no complete emancipation from these ancient misconceptions. Its boldest assertion must be of a steady increasing tendency to base itself upon the observed phenomena of language rather than upon previous formulations of these phenomena. This tendency has, however, already gone far enough to bring about some easily observable and significant changes in our recent text-books of English grammar, and must eventually reconstruct both our theory and our teaching of the subject.

Epochs in the History of English Grammar.

By Elinor M. Buckingham.

ALL of our ordinary languages have at some time in their history been synthetic or inflected languages, and all go through the process of losing their inflections and becoming more or less analytic, like the modern English. Sometimes the changes seem to take place by leaps and bounds; but oftener the evolution is so gradual that very little movement is observable on looking back several centuries.

It has been so with the English tongue. There have been few grammatical variations since the time of the Tudors, none of which can be called loss of inflection; while during the century immediately preceding the Tudor reign, the language was finally dropping nearly all its inflectional endings. Still earlier, during the twelfth and thirteenth centuries, owing largely to the impact of Norman French upon English, the simplification and confusion of all grammatical forms became very rapid. In what is called the Anglo-Saxon period, on the contrary, when the language was comparatively free to develop according to its own internal laws, the advance, though sure, was slow.

The tendency to loss of inflections is the chief cause for what may be called grammatical epochs in any language, but there is another element which may enter into the account, and which at certain stages has influenced our speech—the adoption from other languages of foreign grammatical forms, or the assimilation of grammatical ideals not native to the language.

Besides these, there is ever present the inevitable tendency of words to pass over from one part of speech to another. Adverbs, prepositions and conjunctions are made in this way in all our languages, and in English nearly every part of speech may become almost any other. When the system of interchange or assimilation becomes so strongly marked as to be characteristic of any one age, it almost serves in itself to mark off an epoch in the grammar of a language.

All these movements have operated as causes to make eras in the history of English grammar, so that if one were to study the subject minutely one could recognize distinct characteristics for every century; but without going into the matter so elaborately as that, we may consider that there have been four periods in the history of the language which have been distinguished by their own special grammatical peculiarities.

From the invasion of the Angles and Saxons into Britain till about the year 1100, the grammar was not essentially different at

any time from what it had been before. The north and south, it is true, had their peculiarities of inflection as well as of pronunciation and of vocabulary. The Angles to the north and east, for instance, being harried by the Danes and forced into closer contact with them, having, moreover, a nearer kinship with them than the Saxons to the south, used a number of special grammatical forms which never appeared in West Saxon. Apparently, too, they were always less conservative than their southern neighbors, so that such grammatical changes as took place during the Anglo-Saxon period manifested themselves earlier in the north than in the south. Nevertheless, for about six centuries, the grammar remained essentially the same; and if it had not been for the Norman Conquest and the circumstances attending it, we probably should not have been able to draw a dividing line, even approximately, at the year 1100.

The Norman Conquest, however, threw the language into the keeping of the unlettered—men who did not read the Anglo Saxon classics, nor reflect on the purity of the language. The race was oppressed and disheartened. Scholars learned Latin; courtiers used French; the rest spoke as was easiest or as they could best make themselves understood. They had lost their respect for their language, or did not see the dangers to which it was exposed. When the people of the court and those in high places realized that their Norman-French was discredited in France, and that, if they were to rule Englishmen, English must be their native tongue, they brought into the study of the new language many Norman words and forms, and a lack of appreciation or knowledge of the old Anglo Saxon idioms, so that, between the ignorance of the native Englishman and the French tendencies of the educated, half-Englished Norman, the language quickly lost nearly all its inflectional endings and many of its peculiar forms of expression. By the year 1500, so far as inflections go, the language was very nearly what it is now.

During the latter part of this period and down almost to the year 1600, there were operative the second and third elements of change, in the adoption of French forms of expression, and the formation of new parts of speech. Prepositions multiplied, as indeed their use must increase if case endings were to be dropped; adverbs were employed, either singly or in company with other particles, as conjunctions; relative and demonstrative pronouns began to assume the forms and significance that they still hold. There was consciously and unconsciously a moulding, not merely of the vocabulary, but of grammatical forms and the construction of sentences, to suit the wider application of the language—its use in expressing more complex thoughts—and to give it something of the firmness and dignity of Latin and French.

Since the death of Elizabeth there has still been a growth of the language. French words and phrases were added during the reigns of the Stuarts; Latin words were introduced throughout the eighteenth century; words from all languages, scientific terms made from Latin and Greek models, have increased our vocabulary immensely during the nineteenth century; but the grammar has remained essentially what it was when Shakespeare and Jonson were writing. Occasionally there is an interchange of verbs between the strong and the weak conjugations. At times there seems to be danger that the possessive singular ending after an *s* will be lost. There is a constant tendency among the illiterate and foreigners to level all inflections; but in the main, grammatical forms and constructions have held their own.

To us moderns, the most strongly marked of all these periods, and that which has most attracted the attention of scholars, is the Anglo-Saxon. It was an epoch of a comparatively full inflectional system. The language, it is true, had already lost many forms which it had once possessed. Before the Angles and Saxons left the continent, there must have been six or seven cases of nouns, three numbers for all words which distinguish number, a passive voice, and several declensions of nouns and conjugations of verbs of which there are the barest remnants in Anglo-Saxon. Nevertheless, Anglo-Saxon was a highly inflected language. There were still four full cases for nouns, adjectives and pronouns, with a fifth case, the instrumental, in pronouns and adjectives, and occasionally in nouns. This instrumental case, however, was losing ground, and to-day it survives only in a few idioms which defy all rules for parsing, such as "*the more the better*" (by so much more, by so much better).

There were two main declensions for nouns—the strong or oldest declension, with a great variety of endings, and the weak, which was of later growth and varied little to express the different cases, numbers and genders. In the strong declension, also, there were three distinct divisions, each with its own case forms and differing for each gender; while there were a few nouns of declensions that were gradually losing their separate existence, the words taking on the endings of the more numerous classes.

The following are types of the more important divisions:

Strong or vowel declension.

	Masculine.	Neuter.	Feminine.
	Singular.		
Nom. Ac. Voc.	dōm *judgment*	hof *dwelling*	giefu *gift*
Gen.	dōmes	hofes	giefe
Dat. In.	dōme	hofe	giefe

		Plural.	
Nom. Ac. Voc.	dōmas	hofu	giefa
Gen.	dōma	hofa	giefena
Det.	dōmum	hofum	giefum

There were many variations from these forms. A long stem often caused the endings to be dropped, and many words that historically did not belong with these nouns, but had taken on this declension, still showed traces of their proper forms.

Besides this there was the weak declension.

Weak or Consonant Declension.

	Mas.	Neu.	Fem.
		Singular.	
N. V.	oxa *ox*	ēage *eye*	cwéne *woman*
G. D. I.	oxan	éagan	cwénan
A.	oxan	éage	cwénan
		Plural.	
N. A. V.	oxan	éage	cwénan
G.	oxena	éagena	cwénena
D.	oxum	éagum	cwénum

This declension, as will be seen, was already further advanced toward the leveling of all case endings than the other. Distinctive marks for the different cases were mostly gone.

It might have been expected that this declension, being so much simpler and apparently easier to remember, would attract to itself all the nouns in the language; as a matter of fact, however, the masculine noun of the strong declension became the type for all, and to-day, so far as we have any declension of nouns, we keep *s* as the sign of the possessive singular and of all the cases of the plural. *Ox*, the only modern representative of the weak declension; *deer* and *sheep*, old neuters having the plural like the singular; *foot*, *goose*, remnants of an ancient declension almost lost even in Anglo-Saxon; *brother* and *child*, which added a secondary plural ending during middle English times, and a few others, form only a small fraction in comparison with the whole body of nouns which form their plurals regularly.

The declension of adjectives corresponded in the main to that of nouns. It was in the pronoun of all classes that the earlier full inflection manifested itself most persistently, as, indeed, it does to this day. The personal pronouns to-day are the only words which show three separate case forms in each number. The two demonstratives had also an instrumental ending unlike that of any other case.

The common demonstrative, which was used as a definite article, and has, in fact, developed into our *the*, showed many interesting forms which were changed or lost before the second grammatical period had well manifested itself.

Demonstrative Pronoun.

	Mas.	Neu.	Fem.
		Singular.	
N.	sé	*ſaet	séo
G.	ſaes	ſaes	ſáere
D.	ſáem	ſáem	ſáere
A.	ſone	ſaet	ſá
I.	ſý ſon	ſý ſon	
		Plural.	
N. A.	ſá	ſá	ſá
G.	ſára	ſára	ſára
D.	ſáem	ſáem	ſáem

As for verbs, there seems at first sight an almost bewildering variety. There were seven classes of strong or irregular verbs, forming their principal parts on different systems; three classes of weak or regular verbs, which, though agreeing in their main features, yet show each its own peculiarities; besides a number of special, highly irregular, but exceedingly common, verbs, like the verbs *be, can* and *go*.

The conjugation of any particular verb, however, was a simple matter. The passive voice had been entirely lost except for two forms of the word meaning *to be called*. In other cases some form of the verb *to be* or *to become* was used. There were but two tenses, the present and preterite. Any future idea had to be understood from the present tense and the context. Perfect tenses were made as at present. For moods, there were the indicative, optative, imperative, infinitive and participle. The distinct personal endings, also, were not so numerous as we might expect. Examples of some of the more important forms are the following:

Strong Verb.

Present.

	Indicative.		Optative.	
	Sing.	Plu.	Sing.	Plu.
1st.	helpe *help*	helpaſ	helpe	helpen
2nd.	hilpest			
3rd.	hilpeſ			

*Inverted J ([) and P (ꝺ) are used to indicate the Anglo-Saxon characters thorn and crossed d, which correspond to our *th*.

Preterite.

	Indic.		Opt.	
	Sing.	Plu.	Sing.	Plu.
1st.	healp	hulpen	hulpe	hulpen
2nd.	hulpe			
3rd.	healp			

Infinitive.	Participle.
helpan	Pres. helpende
to helpanne	Past geholpen

This verb illustrates two interesting points in the history of the English verb. The most strongly marked characteristic of the Anglo-Saxon strong conjugation is the variation of the stem vowel, which is particularly noticeable in *helpan; e* is changed to *i* in some forms of the present, to *ea* and *u* in the preterite, and to *o* in the past participle, so that five different vowels appear in its inflection. In nearly all our modern irregular verbs, like *begin, began, begun*, we have different vowels for different tenses, but change of vowel in the present to denote the person ceased early in the second grammatical epoch, and by Chaucer's time, in 1360, only a few verbs kept the distinct plural vowel in the preterite.

The verb *helpan* illustrates another fact which is of interest historically. It is now a weak or regular verb. In the break-up of literary standards and the confusion of inflections which followed the Norman occupation, many strong verbs lost their characteristics and passed over into the weak conjugation. A certain interchange is always going on. Even in Anglo-Saxon times some verbs had forms belonging to both conjugations, and in the present day the verb *prove* seems likely to acquire permanently the strong participle *proven*, though it has always been a weak verb. Since 1700, indeed, there has been a tendency toward the strong conjugation, but at one time, owing to the influx of French and Latin words, which must of necessity take on the weak inflections, it seemed as if nearly all the native strong verbs might lose their peculiar forms.

The weak conjugation was distinguished in Anglo-Saxon, as in modern English, by the presence of a *d* in the preterite and past participle. The preterite, too, showed special endings.

Weak Conjugation.

Present.

	Indicative.		Optative.	
	Sing.	Plu.	Sing.	Plu.
1st.	déme *judge*	démaſ	déme	démen
2nd.	démeſt			
3rd.	démeſ			

Preterite.

	Indicative.		Optative.	
	Sing.	Plu.	Sing.	Plu.
1st.	démde	démdon	démde	démden
2nd.	démdest			
3rd.	démde			

Infinitive.	Participle.
déman	Pres. démende
to démanne	Past (ge) démed

This will serve as a type for all weak verbs. As in the case of weak nouns, the inflectional system is much simpler than in strong verbs. Foreign verbs, as they are adopted into the language, necessarily assume this form, and the weak verbs are many times more numerous than the strong, yet those most commonly used are still the one hundred strong verbs that have survived. *Shall* and *will, may, can, must, go, be*, to mention some of the most individual, are used over and over again, where a weak verb appears but once.

As regards other parts of speech, adverbs could be formed from adjectives, somewhat as they are now, but the number derived from the oblique cases of nouns, or from phrases compounded with two parts of speech, was much smaller than at present. Conjunctions were fairly numerous, though they, too, have greatly multiplied in modern English times. The prepositional system was in its infancy. Indeed, prepositions are not really needed when the noun shows its significance by a special suffix, and the use of prepositions was somewhat uncertain. It was not till the third period that they increased very much in number, though some of them widened their significance in the second period.

This Anglo Saxon period of the language, with its highly-inflected grammar, lasted till somewhat later than the year 1100, though the disintegrating process had begun long before that. For two hundred years previous to the Norman conquest, the Danes had been sweeping down upon the east coast of England and establishing themselves in the north; and the Anglian population was borrowing words and phrases from them.

During the reign of Edward the Confessor, also, Frenchmen had made themselves at home on the English coast in the south, so that the sound of Norman-French was familiar to the Saxons, and was helping to confuse their ideas about their own grammar. Shortly after 1066, however, the deterioration became more marked. Monasteries, the seats of learning, where the traditions of the language would be most carefully guarded, in some cases passed into the control of the foreigners; whole tracts of country were devas-

tated, so that the poorer inhabitants fell into abject ruin; the higher classes, in order to keep their rank, must adapt themselves to Norman ideals and learn the Norman language.

It is true that William I. tried to learn English, and that Henry I. made himself popular by marrying an English princess. Probably all the nobles spoke or understood English enough for ordinary purposes. It remains true, nevertheless, that for a hundred and fifty years, at least, it was little used in writing, Latin being the medium of the learned and French of court circles. It was spoken, on the other hand, by the lower classes, who, though conservative in language, as in everything else, had not the fine ear nor the trained sense to detect and avoid deterioration; and, so far as it was learned and spoken by the Norman and Angevin French, it would necessarily lose something of its peculiar idioms, because the foreigner could not help importing forms of expression from his own native speech.

The period which followed, from about the year 1100 to about 1500, presents different phases of inflectional simplification, even in the course of half a century. Still more, the northern dialects traveled faster toward modern forms than the southern; they even threw away some inflections which we have retained, modern English being descended from the Midland dialect, which rejected the extravagancies of both its northern and southern neighbors, while it assimilated the characteristics of each of them.

During this period all matters of detail in inflection were confused or lost. The old *um* of the dative plural changed to *en*, and gradually all plurals assumed the *s* properly belonging to the genitive; all vowel endings, whether *a*, *o* or *u*, softened into *e*. Grammatical gender, also, entirely disappeared. By the end of the period, the old feminine singular pronoun *héo* had given place to the Scandinavian *scho*, though our *hers* and *her* are still kept from the original Anglo-Saxon. *They* or *thei* had been borrowed from the Danes and was replacing the former *hi; here* and *hem* held their own somewhat longer, but soon after Chaucer's time they, too, disappeared in favor of *their* and *them*. The Anglo-Saxon demonstrative, which had been particularly rich in grammatical forms, was leveled to a simple *de* for all genders and cases, and for both numbers.

In the case of verbs, the preposition *to*, originally used only with the gerundial infinitive, e. g., *to bindanne* (for the sake of binding), became necessary as a sign for the ordinary form. The infinitive ending *an* also became *en* or *e* before the year 1400, and was quite lost during the next few years. The past participle was fast losing even the equivalent of the prefix *ge*, and in some verbs also the suffix *en*. *Gebunden*, for instance, went through the stages *ybunden*, *ibunde*, *ybound*, and, finally, *bound*. The present participle

had assumed the ending *ing* from the old verbal noun, instead of the proper *ende*, *dencende* giving place to *thinking*.

Naturally, the use of prepositions had greatly enlarged, to indicate relationships formerly expressed by case endings. Still, their enormous development in significance and importance did not take place till the next period. Conjunctions, also, were increasing in number, though they, too, waited till modern times for any vast development.

It must not be supposed that these changes took place suddenly. Nor was the growth uniform at different times and in different places. The north was two hundred years in advance of the south in many matters. In the Chronicle of 1154, written in the Midland dialect, occur such forms as *on dis gear* (in this year) for the old *on dissum geare;* while in the "Ancren Riwle," written by a southerner fifty years later, we find *to Drihtenes dôme* (to the judgment of God), just as it would have been in old English.

Previous to the year 1250, the loss of inflections was due mainly to the neglect of the language—the fact that it was spoken, not written, and spoken, too, by the ignorant classes. After 1250 the Normans themselves began to pay more attention to it. Indeed, from 1204, when King John lost his patrimony in Normandy, and his subjects had to give up their lands on the continent or acknowledge the supremacy of the French king, both Normans and Angevins, who kept their allegiance to England, must of necessity become Englishmen at heart, and begin to feel at least respect for the English tongue. It was not, however, till about the year 1350 that English instead of French was used as a medium for instruction or taught grammatically in schools.

From that time—the time when Chaucer was beginning to write—English was cultivated, and it might seem that whatever inflectional system was left would be retained. Chaucer himself, indeed, was very careful in his use of terminations. There are still traces in his language of the dative singular termination and of the old genitive feminine singular ending in *e*, instead of the masculine *es;* his participles and infinitive always retain an ending, and his final *e* always indicates some earlier suffix with a grammatical significance. But Chaucer not only had greater poetical gifts than any one who came after him in the next hundred years—he was also a better student of the English language and used it more carefully. He had his imitators, but they had not his fine ear nor his sense of the English idiom, and there was always in the spoken language—language spoken now by all classes—the continued pressure toward simpler forms and toward the introduction of a more extended prepositional system brought over from the French. Printing, the

great conservator of any language, was not invented for another hundred years.

The result was that, twenty years after Chaucer's death in 1400, the final *e* had almost wholly lost its significance. Occleve omitted or inserted it illogically. By 1500 probably 60 per cent. of the final *e's* were incorrect, so that any real inflection was entirely gone. Occleve also showed the final change in the inflection of the verb, in writing such forms as *men wote* (everyone knew), for the older *me witen* of Chaucer. That is, he no longer felt the distinction between the singular and plural preterite. In Anglo-Saxon the forms in the preterite were: Sing., 1st and 3d, *wot*, 2d, *wite;* plu., *witen*. Some modern verbs have kept the vowel of the plural, like *bound*, from *bunden*, instead of from *band;* others, and more commonly, have retained the vowel of the singular, but none have both. By 1500 the distinction was ignored, except in very rare cases.

Side by side with this loss of inflections were manifested the other two elements of grammatical change—the making of new parts of speech from old words and the borrowing of foreign idioms or forms of expression. The adverbs *where*, *when*, etc., became conjunctions in Chaucer's time by the addition of an *as;* a conjunction, *after that*, was formed from the preposition *after; while that* was also a new form from the noun *while*. *But*, in its modern adversative sense of *except that*, made its way against stubborn resistance. *Therefore* was made on the model of *wherefore*. With the loss of distinction between the dative and accusative with *in*, when case endings were confused, a new preposition, *into*, had been formed to express the sense of the accusative; and many other equally interesting formations took their place in the vocabulary, increasing not merely the number of words in the language, but, still more, the variety of its sentence structure.

Throughout the thirteenth and fourteenth centuries, but especially during the first half of the fourteenth, the English were also borrowing from the French a vast number of prepositional phrases, and paving the way for a great extension in the meaning of prepositions. From the very first they had been attracted by the flexibility of the French *de*, and began employing the English *of* in a like variety of meanings. The original sense was *from* or *off*, as in *Of ánra up-flóran* (from an upper floor), but within a century of the Norman conquest it was being used in such expressions as *pain of death, he who eats of this bread, in the city of Nazareth, speak of freedom*. *At*, from being restricted almost entirely to local and temporal phrases, *at the sea, at me* (to me), *at the day's end*, etc., came to be an element in such phrases as *at ease, at one's mercy, at request, at*

random, at a word, the moon is at full, play at ball. The expression *at the point of death* took the place of *act his daga ende* (at his days' end). The old Anglo Saxon method of compounding words simply, as *hilde-rinc* (battle-man), gave way to the French phrase forms, as *man of arms. Tellaf for naht* (count for naught), became *set at no value.* The adverb *callunga* (entirely) was lost and such phrases as *at all* appeared. *To* was another preposition which added largely to its meaning and importance during this period. Originally used in a purely local sense (direction to a point), it is found in such phrases as *put to death, sold them to servage* (servitude), *gave leave to the Jews, kneeling to the king, commanded to all his subjects to let me, answer to the question, strange to thy person, good to you;* and, with the infinitive, in a development of the old gerundial, *fair to see, are to seek*, etc.

Phrases of all kinds took the place of older single words or of special case forms. The Anglo Saxon *âfum* was quite lost and *son-in law* was translated directly from the French to express its meaning. *Aelces cynnes treow* (of each kind a tree) shortened into *alkins treow*, and, finally, in imitation of the French idiom already translated in such sentences as *crabbe is a manere of fissce* (crab is a kind of fish), it appeared as *all kinds of trees.*

This extension in the phrasal application of prepositions does not in itself constitute a change in grammar, but the more numerous the meanings of prepositions and the greater the number of phrases in which they are employed, the more varied the possible construction of sentences; so that the result is virtually the development of the grammar of a language.

The fifteenth century did not keep up the promise of Chaucer, either in the cultivation of poetry or in a regard for the English speech. It was a period of turbulence and strife, when learning and literature were at a discount. When Caxton set up his printing press, in 1471, he was in doubt what was standard English, or, indeed, whether there was a standard usage. We can see now that the influence of Chaucer, Wycliff and Langland, all writing between 1350 and 1400, in the dialect of the Midland counties, and the fact that both the universities and the court at London were also in this section of the country, made it inevitable that the Midland dialect should prevail, but this was not clear to people on the spot. Caxton, who had lived long abroad, wrote when he came back: "And certainly our language now used varyeth far from that which was used and spoken when I was born. For we Englishmen be born under the domination of the moon, which is never steadfast but ever wavering, waxing one season and waneth and decreaseth another season. And that common English that is spoken in one shire varyeth from another." Caxton was thinking mainly of the vocabulary

and pronunciation, but the same was true of the grammar. Clearly the language was still in a state of flux, though all the time it was settling down to a fairly consistent usage.

By the year 1500 it had entered upon a new phase, a phase of rapid development, and of the final establishment of its grammar even more than its vocabulary. With Henry VII. began a long era of essential prosperity and peace. The Tudor sovereigns all patronized learning; courtiers traveled on the continent. Italian, French and Spanish literature, as well as Latin and Greek, became familiar to the educated. Men of the middle classes studied in the universities and became thorough students of language and artists in its use. The poets Wyat and Surrey translated from Italian and Latin and assimilated foreign ideals in their own creations. Lord Berners translated Froissart, in 1523, and Sir Thomas Elyot adapted or translated various mediæval treatises, with the avowed purpose of "augmenting" the English language. He was at work from 1531, when his "Boke of the Gouernour" was published, till his death, in 1544, and his books were immensely popular. "The Castle of Health" and the "Dictionary of Sir Thomas Elyot" each went through six editions during the century. All his books were written with a definite theory that the language needed innovating and augmenting; and in the conscious effort to increase the vocabulary he used such phrases as *divulgate or set forth*, *animate or give courage*, explaining the Latin by its familiar English equivalent. Nevertheless, he often translated whole phrases, and the entire movement, of which he was but one exponent, enriched our grammar as well as our vocabulary.

How great had been this advance already may be judged from the following passages, one from "Apollonius," an Anglo Saxon translation from a mediæval Latin story, and the other from Elyot's "Firste Boke of the Gouernour":

APOLLONIUS.

"Đá wæs hyre gecýd ðe ðar ealdor wæs þæt
Then was to her told who there chief was, that
þar wære cumen sum cynge mid his áfume, and
there was come a king with his son-in-law, and
mid his dóhter, mid mulcum gifum. Mid-ðám ðe héo
with his daughter with much gifts. With this that she
ðæt gehýrde, héo hí sylfe mid cyne lícum réafe gefrætwode,
that heard, she her self with king-like splendor adorned
and mid ðurðran gescrýdde, and hyre héafod mid golde
and with purple clothed, and her head with gold
and mid gimmon geglende, and mid miclum fæmnena
and with gems ornamented, and with much of women

héape ymb-trymmed, cóm tó-geanes pám cynge. Héo
company surrounded, came toward the king. She
wæs sóðlice ġearle wlitig, and for ðære miclum lufe
was truly very beautiful, and for the great love
páre clænnesse hí sædon ealle ðæt ðær nǽre nán
of the purity they said all that there was not no one
Dianan swá geċwéme swá héo."
to Diana so pleasing as she.

THE FIRSTE BOKE OF THE GOUERNOUR.

"After the Romanes had expelled Tarquine their kynge, as I haue before remembred, he desired ayde of Porsena, kynge of Thuscanes, a noble and valiant prince, to recouer eftsones his realme and dignitie: who with a great and puissant hoste, besieged the citie of Rome, and so sodaynely and sharpely assaulted it, that it lacked but litle, that he ne had entred in-to the citie with his host, ouer the bridge called *Sublicius*: where encountred with hym this Oratius with a fewe Romanes: And whiles this noble capitayne being alone, with an incredible strengthe resisted all the hoste of Porcena, that were on the bridge, he commaunded the bridge to be broken behynde hym, wherewith-all the Thuscanes theron standing fell in-to the great river of Tiber."

In Anglo-Saxon there were comparatively few subordinate conjunctions, as well as only a small number of prepositions. Sentences were necessarily shorter and of simpler structure, and the same form of phrase was often repeated. Elyot's style, on the other hand, is permeated with the classic ideal of sentence structure, not only as regards the periodic form—from which, to be sure, he often deviates—but also in respect to its use of relatives and of the absolute construction. The Latin ablative absolute occasionally caused a peculiar translation in Anglo-Saxon, but the idiom was entirely foreign to English usage, and even participial constructions were comparatively rare in the Middle-English period. Under the influence of Latin and of the scholars, however, participles, with or without nouns in an absolute construction, were used as here in "being alone," and the device was found so convenient a method of varying the monotony of sentences that it has remained a well-established form.

Another peculiarity of sixteenth-century English, the use of a relative merely to add another thought where we use a demonstrative, was also borrowed from the Latin, but, fortunately for us, has not survived in good usage. Anglo Saxon was much restricted in its use of relatives. There was little variety of construction, and the relative clause was but a clumsy device, frequently leading to ambiguity. Relative adverbs had been formed during the Middle-English period, and by Elyot's time such adverbs as *whereon*, *whereby*, *whereof* were pretty freely employed. *Which* had long been familiar; *who*, properly only another case for *which*, was occasionally heard. Both of them were originally interrogatives and came into use side by side with the earlier *that*. The indefinite relative *who so* had been found convenient. *But*, as a negative relative like

the Latin *quin*, was not uncommon, e. g., "*No tyger so wood* (wild) *but she wolde change his mood.*"

But the enormous development of the relative, especially of *which* and *who*, was reserved for the sixteenth century. It began then to take the place of the demonstrative, after the Latin idiom, and such men as Surrey even outdid the Latins in this respect, using it almost exclusively to represent a variety of constructions in the original. In translating the "Æneid," for instance, Surrey wrote:

> "We cleft the walls and closures of the town;
> *Whereto* all help."
>
> "He with his hands straue to unloose the knottes,
> *Whose* sacred fillettes all besprinkled were
> With filth of gory blood and venum rank."
>
> "This fatall gin . . . about *the which* there ran."

This extraordinary use of the relative, though always un-English, is a distinguishing mark of sixteenth century literature. It is found in the purest writers, and it evidently impressed itself upon the speech of the country, for we still hear it among the uneducated, and people from remote districts.

It was in the sixteenth century, also, that *who* became common as a relative. *Which*, *whose* and *whom* occur as early as the twelfth century, but *who*, at first an unnecessary doublet for *which* in the nominative, did not appear till the fourteenth century. By the sixteenth century there was beginning to be a distinction made between *which* and *who*. Lord Berners, writing in 1523, always wrote *who* for the person and *which* for the thing; though Sir Thomas More, who was something of a purist in language, used *which* for both meanings fifteen years later. The century was rather more careful in distinguishing between *which* and *that* than succeeding ages have been. Which always introduced a non-essential clause, while *that* is generally found in a clause that is necessary to the full meaning of the sentence.

The cultivation and conscious development of the language went on all through the century. Words and phrases were borrowed so freely that the more conservative and wiser scholars complained of the "English Italianated." And as yet there was no standard. It was not till 1589 that Puttenham, in his "Art of English Poesie," acknowledged the supremacy of the London or Midland speech and of modern usage.

"Our makers at these days," he says, "shall not follow Piers plowman nor Gower nor Lydgate, nor yet Chaucer, for the language is now out of use with us; neither shall he take the terms of Northern men, such as they use in daily talk, whether they be noblemen or gentlemen, or of their best clerks all is a matter; nor in effect any speech used beyond the river of Trent, though no man deny but that theirs is the purer English Saxon at this day. Yet it is not so courtly nor so current as our Southern English is, no more is the far Western man's speech. Ye shall therefore take the usual speech of the court, and that of London and the shires lying about London within sixty miles, and not much above."

By that time the scholars, the innovators and the purists had pretty nearly done their work. Sir Thomas More, falsely reconstructing *thew* as *of new*, Sackville, ignorantly taking the past participle *yede* and making a present participle *yeding* (going), Ascham experimenting on a plural for *this* by writing *thies*, had manifested vagaries that did not last. The use of *considering*, *seeing*, and such participles in the sense of *let us suppose*, was a blunder that has not yet entirely disappeared. The manufacture of a past participle strictly on a Latin model, like *consecrate, consolidate,* lasted down through Shakespeare's time, but the English form in *ed* quietly took its place. The concessive *al* (all be it, although) is another peculiarity of sixteenth century usage that has not lasted. The nation was experimenting; some new forms of speech it dropped, many it retained.

Even by the end of the century the language had not quite formed itself in prose. Men like Ascham, who had an especially keen ear and more real learning than any other man of his time, wrote a clear, smooth and graceful prose style; but Lyly, with his fantastic notions about laws governing the structure of prose, had nearly destroyed the possibility of a sober, self-respecting diction. Down to the middle of the next century, indeed, Milton was writing prose that was magnificent and organ-like, it is true, but with a diction and grammatical structure that was almost mediæval.

We may say, however, that with the sixteenth century closed one phase in the history of the English language and its grammar. The Bible, in 1611, was acknowledged to be archaic in style. Milton, with his vast learning, wrote a Latinized prose which approximated the English of the century before. But the period of active, eager, conscious adoption of foreign forms of speech had ceased. Colloquial English was doubtless as simple as it is to-day and constructed on nearly the same models. By the close of the seventeenth century the clearer, less complex style had crept into literature.

With a more varied vocabulary, our grammar is simpler than of old; while with the domination of literature and the more logical thought of the trained mind, our sentences are more firmly knit, and show a unity and proportion which was totally lacking in Anglo-Saxon, or even in Middle-English prose. The structure of our sentences and their syntax are essentially what they were two hundred years ago.

The Use of Words.

By Joseph Fitzgerald.

FOR these discontinuous remarks upon the right use of words the apology is offered that when the writer was invited to contribute to the Teachers' Monographs, and when he consented, he construed that title liberally, thinking that its meaning might fairly be stretched to cover such a rambling discourse as this. The teacher may find in it points that will be of some use to him in his practice.

The usage of the best authors is a safe norma loquendi, and doubtless it was such usage Horace had in mind when seemingly he declared usage, without qualification, to be the norma: were the general usage the ultimate rule of speech, language would be an anarchy, and commerce of thoughts impossible. Not common usage, then, but the usage of the best authors is the rule of speech. It is a safe, practical rule, but it is not a scientific one, nor is it a rule that can readily be applied for determination of questions touching the right employment of words. It is a rule imposed by the eminent authority of the masters of literature, not by the constitution of the language itself, its etymology; it is therefore unscientific as science is now understood: in no science to-day is authority of any weight. The best writers do not constitute a Supreme Court of language without appeal from their judgments: if classical writers in their employment of a word do violence to its etymology, their usage may indeed pass unchallenged in currency, but a tender language-conscience will refuse to see in it a complete legitimation of a solecism. There is no "authority" in etymology any more than in chemistry: every one has to judge of words and their meanings for himself. Nevertheless, the usage of the best writers is a safe rule in language, as is in chemistry the text-book prepared by a master of that science: one falls not often into pitfalls who walks in paths beaten by the footsteps of these.

A safe rule of language, but not always readily available, for one cannot govern his practice in the use of words wholly according to the examples of the best authors; it is not to be expected that one shall have read all the best authors and noted and fixed in the memory ineradicably all the multifarious data. Then, who are The Best? who are the authors next to The Best? and the next to these? for these, too, are in their degree and measure "authorities." True, one is not supposed to resort to authors, best or good, on an etymologizing tour; he converses with them in his reading as he converses socially with men of culture and refinement, his contempo-

raries; and in this social commerce his manners and his speech become conformed to theirs without conscious effort or purposed imitation. It is well so; but still the man has no scientific ground for his procedure: the scientific, rational ground for propriety of speech he finds only in the etymological laws of the language.

The tracing of words to their early forms and primary meanings in our own tongue and in the languages from which English is derived, and in particular the tracing of their significations back to the time when they first came into English, is an alluring study and its result is to give a sure and scientific (not merely a safe and practical) basis for judgments upon the true and false use of them: a ground for an enlightened language-conscience. Through such study we are brought to see, with a delight that never palls, how true is Bacon's dictum that words are the footsteps and prints of reason.

Marsh, in his Lectures on the English Language, strangely belittles the office of this study of etymologies when he says that "with respect to words used in their simple form and literal sense, the study of their derivation is of little use in aiding us to form a just conception of their meaning"; in this essay "words used in their simple form and literal sense" will be shown to be in the highest degree helpful to that end. But Marsh in the same place illustrates by a compound word, *precipitate*, the value of an acquaintance with words in their primary forms and meanings: "If a child, for the origin of *precipitate* and *precipitation*, is barely referred to the Latin *præceps* as the source of these English words, he has learned what is not worth remembering. But if you go further, and explain to him that *præceps* is a compound of *præ*, before, and the root of *caput*, the head, so that *præceps* and precipitate both mean *headforemost*, he will have gained an entirely new conception of the force of the words." Marsh then proceeds to trace the origin and fortunes of the word "grain" as a term of the tinctorial art.

That word presents an example of a word's comprehension being enlarged so as to take in new significations, which is equivalent to an increase of the vocabulary; instead of taking up or coining a new word, the language adapts the old word to new uses, for which it is fitted by its etymology or by analogy between the primary meaning and the analogical signification which it is made to express. This acquisition of new significations by words is a process common, essential to all languages, a natural evolution: so common, so innate is this faculty of language that "words used in their simple form and literal sense" are not, as one might suppose, the main substance of every language, but are in every language only a small class. New meanings acquired by words, or attributed

to them in virtue of any true analogy of ideas or notions, are legitimate and to the manner born, nor do they need the hallmark of any lexicographer nor of any Best Writer.

This research into etymologies is often decried as a trivial sort of curiosity comparable to philately or to the craze for collecting old playbills; but the study of words and their meanings is as serious and as honorable a pursuit as any. The civilized nations are what they are because their languages preserve the footsteps and prints of reason. If our only language were that of the Hottentot, we should be incapable not only of expressing but even of conceiving any ideas higher than his. "O yes, your fine points of propriety in the use of words are all very well, but I have no use for that sort of thing." But there are folks that have a language conscience and a refined taste, and a desire to be as exact and precise in the employment of words as any faithful workman is exact and precise in the exercise of his craft. This moral-æsthetic sense demands cultivation in the years of school life; its cultivation thereafter should be one of our principal studies.

The word crude is commonly misused. Crude is of Latin origin, and the Latin word crudus, being coradical with cruor, blood flowing from a wound, means primarily bloody or bleeding. Said of food, fleshmeat or vegetable, crudus meant raw, not cooked, and that is the primary signification of our English word. But the Latin word, like the English one, signified also unripe, immature, both in the literal and the figurative sense: other literal and figurative significations are, undigested, uncompleted. For correct use of the word crude there must exist between the thing of which crudeness is predicated and the raw material of our food some colorable analogy. Such analogy we see in the phrases, crude petroleum, crude notion, crude project: the petroleum needs to be refined, the notion must be made definite, the project must be elaborated in detail. But in colloquial usage and in ready writing little regard is had for the essential meaning of the word, and we come upon such misuses as "crude days," said of the beginning of a college life; Lincoln's "crude features," "a crude lawyer" (these two examples are taken from one of the most successful novels of the year 1901); "crude and unmusical," said of the intonation of the people of this country. But though the college freshman be crude, his crudity, his rawness, does not attach to the process of the suns. To say of Lincoln's features that they were "crude" is to imply that perhaps they might be refashioned to classic regularity by "facial massage." And the "crude lawyer" might be transformed into a Sir Charles Grandison or a Chesterfield by some instructor in deportment: for plainly it is not the crudeness of Lincoln's law learning

that the story-teller has in mind, but the unpolished manner of the the man. The speech of "the mass of our people" is doubtless less musical, less orotund, than it well might be; but its defect is not crudeness, but slovenliness and heedlessness of the art of intonation. Let the schoolmaster see to this!

Among words which one may not safely employ without some acquaintance with their history must be classed the verb relegate. No person who knows what signification the verb relego had in the time of Augustus and his early successors, or who is conversant with the words of our classical or even of second or third-rate writers, would employ one who protests against "relegating the high privilege of caring for Britain's wide-scattered empire to an alien country," the United States. Here relegate is used as a synomym of transfer, give over. Such use is not uncommon, but it is, notwithstanding that, a vulgarism. Relegate came into our language bearing the distinctive signification of banishing, exiling, condemning a person to live at a certain distance from the imperial city—usually in some desert isle: such was the relegation of Augustus's daughter; or in an inhospitable region among barbarians: such was the relegation of the poet Ovid. Relegate retains to this day that same meaning or meanings closely analogous to it; it always implies banishment, dismissing, degradation. Burke uses the word in a figurative sense but in strict conformity to the etymological meaning when he speaks of religion "relegated to obscure municipalities, or rustic villages."

In anarchism it is a theory not a condition that confronts us: we may thus reverse Mr. Cleveland's aphorism when we read of bills in Congress and in State legislatures for the exclusion of anarchist immigrants and for the punishment of anarchists who plot assassination of public officials; for in the United States anarchy, "the condition of society where there is no law or supreme power" is non-existent; while anarchism, the theory of no-government as the ideal state of human society, has adherents in every big city: so there are doubtless in Russia thousands and hundreds of thousands who dream of republican government some day superseding autocracy, but there is in Russia no republic. Unless the distinction between the terms anarchy and anarchism is observed, two words are employed to do the work of one and two essentially different notions are confounded. "Anarchy," we read in a leading newspaper, "is a kind of despair of the incompetent." Not anarchy, but anarchism: anarchy would be the despair and the overthrow of society itself and its suicide. But in one of the resolutions of the Glasgow Peace Conference of September 13, 1901, the term anarchy is used in its true sense, no-rule, no-government: the resolution

appeals to governments "to terminate international anarchy." There is no law acknowledged by the powers to be supreme for the control of nations in their mutual dealings: international law is a figure of speech, a theory; international anarchy is a condition, a fact.

A fictionist brought up in a rural district and who makes life amid the fields the staple of his stories, must have knowledge at first hand of all the operations of husbandry. He must have followed the plow and seen it cutting furrows in the soil. The significations, whether liberal or figurative, of the noun furrow strictly determine those of the cognate verb. But this country-bred novelist uses the phrase, to *furrow habits more deeply*. Here furrow must mean, not to cut a furrow, as with the plowshare, but to inter, to plant—a meaning that does not attach to the verb whether in agriculture or in the doctrine of morals. *To furrow habits*, in the true analogical sense, would exterminate rather than confirm them.

Sternness in enforcing the laws is a commendable quality, especially if the subjects of the laws are inclined to be unruly. In that case the magistrate who has profoundest reverence for the laws will enforce them with greatest firmness: the magistrate will be stern, but not his reverence for law: sternness is not predicable of reverence at all, any more than it is of pity: it is not predicable even of duty, though no doubt the phrase stern duty or stern sense of duty is not without authority in the usage of the best writers. Reverence that is stern is like love clad in steel and breathing threatening and slaughter. While one newspaper contemplated reverence in the guise of a headsman, another was exhorting the civil authorities to begin a stern search for the person guilty of some crime. A search may be untiring, thorough, etc., but it cannot be stern. The word stern, like strenuous, is in the usage of the best writers strictly confined to the designation of human qualities. Justice may be stern, so too the minister of justice, but not the gallows. We say, and say rightly, stern poverty, or stern winter, but in such cases we have the figure prosopopæia.

The closely analogous words *baffle* and *elude* are employed with fine discrimination by White of Selborne where, in narrating the course and the failure of his inquiries into the migrations of the species of swallows called swifts, he writes: "This is one of those incidents in natural history that not only baffles our researches but almost eludes our guesses." That is writing with precision? A less painful (or as we now say painstaking) writer might have used either baffle or elude in both clauses, without ambiguity or impropriety of speech. But White chose "the better part" of painstaking, and said, what was the strict truth, the habits of these birds

"baffle" our researches, thwart them, defeat them; and they almost *elude*, that is, slip away from, our guesses. The *almost* is a very happy proviso; it would not have occurred to any one but to a very careful and cautious writer and thinker.

Though we say of one who prevails in a game of pure chance, e.g., in a cast of dice, that he *wins*, nevertheless the etymological meaning of the word seems to involve the exercise of some faculty, or a contention in which superior strength or superior agility or dexterity of some kind is proved. In miners' language a day's output of ore or coal or other mineral is the day's winning—so much won by the labor spent on the vein. So too the area cleared in the forest for agriculture is properly said to be won from the forest: there is a struggle of man with nature, and man's mastery is shown in the result. But we do not say that the farmer wins his Fall crop; his industry, however strenuous, is only one of the factors of his harvest; but he may be a winner in a contest with weeds and vermin. In this sense of win—the sense in which the miner, the pioneer and the farmer are truly winners—a victory is won where the defeated army is worsted by the better morale or the better tactics and strategy of its opponent, but not where a fever-wasted, starving host is mowed down: this may be a victory gained, it is not a victory won. In common usage, won, in the sense of gaining by effort or struggle, except battle strife and contests of strength or skill, seems to be obsolescent. Webster makes "competition with others" an essential element in winning; he thus distinguishes gain from win: "Gain implies only that we get something by exertion; win, that we do it in competition with others." In passing, Webster's dictum that gaining implies exertion, may be questioned. If I deliver stocks to a broker, to be sold a month hence, and the value on the day of the sale has risen five per cent., that increase is my gain; but where is my exertion? The expression, to gain a loss, looks like a modern scarcasm: but it occurs in the Authorized version of Acts 27, 21: there the Revised puts gotten instead of gained but the Authorized is a straight translation of the phrase in the original.

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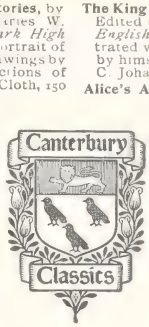

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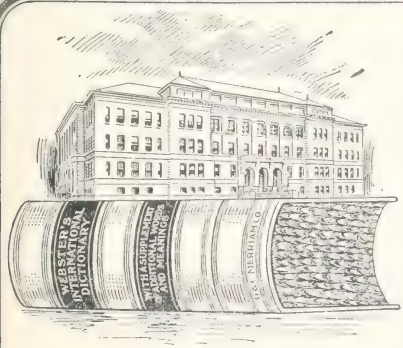

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